

WHOVIAN TIMESTM

DOCTOR WHO FAN CLUB OF AMERICA'S NEWSLETTER

VOLUME 9 - 1984



DOCTOR WHO
FAN CLUB OF AMERICA

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Who's Corner

Happy Birthday to us...Yes, it is our birthday. As you read this, Who's Corner will be marking its first anniversary as a feature in the "Times." To celebrate the occasion, and Whovianism in general, I have an announcement about a DWFCA "first." But, I'm not going to tell you just yet...

"When Whovians talk, Doctor Dave listens." Sounds like a great ad slogan, maybe I'll sell it to some stock brokerage firm.....Regardless, you've sent letters responding to some of our best pieces in the "Times." Here's what you said: The Doctor's name has been a controversy since 1963. From a Whovian (or maybe a Time Lord) known only as "Teacher," we have the following:

Your notes in the eighth volume of the Times concerning the Doctor's real name were intriguing. As I have only recently joined the ranks of the DWFCA, I do not know what discussion has taken place. But I have just seen the episode to which you refer, and it would seem that Drax would have to have known the Doctor by some name prior to his having received his Doctorate. But it is also implied that Drax knew the Doctor within an academic context. While the same may not hold true in the Academy on Gallifrey, in British public schools, it is (or was) considered rather bad form to be known by one's Christian name. Students were called by their surnames, or, among their peers, by various nicknames, vis Stalky and Co. And one can hardly help noticing certain minor details common to Gallifrey and Britain (coincidental, surely). If the Academy chooses to assign a pseudonym or coding, if you prefer, by which to address its students, it would not be without precedent. Who is to say Drax is not a pseudonym as well?

From other remarks, it would seem that the achievement of a Doctorate was no mean one for the Doctor (his academic career seems to have been a checkered one at best). Thus he might be forgiven for his inordinate pride in the title of Doctor. If he chooses a title to protect his anonymity, at least it is out of choice! I know only too well that one's name can stand on the classroom board all year long, yet by the last day of class, half one's students will still be calling one "Teacher."

Well, Teacher, your letter has caused me to rethink my position on the Doctor's name! Despite the obviousness of the matter, one doesn't consider the similarity between British public schools and the Gallifreyan Academy, yet it should be considered okay. I admit it - I was probably wrong. I'm glad that's out of the way....

Nostalgia being what it is, every week I get from five to fifty letters requesting information on back issues of the Times. My response has been "soon." Well, Ron and Chad have seen your desire and are readying the back issues. All the details you could want will be in the next issue of the "Times" (that's Volume Ten to you and me). It doesn't change my answer, but at least you'll know when "soon" is!

"Fuel for thought" in Volume Seven was a small attempt at theorizing about the TARDIS power source. The fourteenth Doctor (currently assuming the identity of Fred Ahlberg of Kingston, NH) went one step further and explained Dimensional Transcendentalism (and, no, it's not some far-east religion!) He writes:

I was flipping through Volume Seven of the Whovian Times when I came across the article "Fuel for Thought." I noticed you hadn't printed anyone's theories, so here is mine. By the way, you're right on the subject of the isomorphic and symbiotic natures of the Doctor's TARDIS. Remember when the Doctor told Leela that the TARDIS liked her primitive thought pattern? That was somewhere around "The Talons of Weng-Chiang," and proves your point.

Haven't you ever noticed how the Doctor never really explained how the TARDIS is larger inside than out? Sure, he explained it in layman's terms to Leela, and told Adric it was dimensionally transcendental. But even when Nyssa asked Adric what dimensional transcendentalism was, he told her it meant the TARDIS was bigger on the inside. Well, if wondering about this has been keeping you up late, fasten your sonic screwdriver and prepare to dematerialize, because THE answer has arrived! (Or at least my theory)

The TARDIS exterior does not actually exist in our dimension as a real Space-Time event, and this enables the Chameleon Circuit to function. Because it is only a mathematical representation of a real event, the exterior to forge a de-

signed by way of a properly functioning Chameleon Circuit and block transfer computation. When the Chameleon Circuit is working, it scans the sight of materialization and finds an object that would be an inconspicuous disguise for the TARDIS. It then recreates the object around the TARDIS exterior by way of block transfer computation. The reason that the TARDIS can perform block transfer computation is that it is linked to the Doctor's mind, and he does the actual computations subconsciously. See "Logopolis" for more explanation of block transfer computation.

The interior of the TARDIS is a three-dimensional image which, when projected, is made solid through the bonding of local atoms by psychic energy which is produced by both the Doctor and the TARDIS. This is not unlike the Plasmatons from "Time Flight." This projection is known as a temporal hologram. To make the interior larger than the exterior, the following procedure is used.

1. The unreal event is created and held stable.
2. The temporal hologram is projected from inside the unreal event at the same moment as the exterior is dematerialized.
3. The dimensional stabilizer creates a permanent dimensional bridge between the exterior and interior, thus stabilizing the temporal hologram and binding it to the exterior.
4. The temporal hologram is fixed in a permanent loop, making the TARDIS interior infinitely large. A simple way to dematerialize the exterior is through a mathematical equation. Because the exterior is pure math, it can be changed or dematerialized by way of the Chameleon and Dematerialization Circuits.

Well, that's my theory on how dimensional transcendentalism is created. Thanks for reading this, and I hope you find it as interesting as I do.

Fred Ahlberg

Fred obviously spent alot of time on that, and his hard work pays off for us. Thanks Fred! And thanks to all of you who wrote. Your letters help us to bring you what you want to see. But what you see here is hardly the final word. There are as many theories on every aspect of the show as there are Whovians in the world. It's been said before and it definitely will be said again - "Keep those cards and letters coming!"

Dear Chad and Ron:

I was reading the interview with Richard Franklin and I saw the section on "Recall U.N.I.T. - The Feedback Mystery." I am one of the many who would love to see the play come to the U.S., so I'm writing and hoping.

Alyssa Lupo
Winthrop, MA

Thanks for responding to the "Recall U.N.I.T." plea. Unfortunately, you are the ONLY one who did. With the response such as it is, I doubt we will see it here.

*It's still not too late though. Write me if you are interested (you don't need to include an SASE if you don't want an answer). By the way, for those of you interested: I am neither Ron nor Chad. They gave me the letter because I am the one who awakened Richard Franklin at 4:00 a.m. to get the interview.

WHAT TIME IS IT?: In a break with tradition, I am going to give the trivia contest answer early in the column. The question was: What is the exact distance from Earth to Gallifrey? The correct answer is: 89,000 light years. Okay, so where did I get the answer? From the Pertwee show "Terror of the Autons." Before you reach for the novelization, I will tell you it isn't in the book. The only place to find the answer is in the show. Now, that may have been a little too trivial, as there was not one correct answer. Mea culpa - I take the blame for that one. While being challenging, the trivia contest will be less obscure in the future. Meanwhile, I am going to award the prize to Tim Loblaw of Calgary, Canada. Tim's answer was 15,065 light years, not correct according to the show. However, Tim astronomically and mathematically proved his answer in a two-page letter. While the answer is not correct, as far as the show is concerned, I have to reward his hard work.

Thank you Tim. To all who answered "32 minutes", you are all unofficial winners; that was my next question.

THERE'S NO TIME LIKE THE PRESENT (OR THE PAST OR FUTURE): So, now is good enough for the surprise. A lot of you have been asking for a short story contest, so here it is. There are three categories for this contest: 1) birth to 12 years old (if you have a precocious four year old), 13 to 17 years old (our next generation of "Who" script writers), and 18 to 750 years old (if you're over 750 years old and can prove it, you automatically win!). Your story may concern any Doctor you like, but keep it

true to the show - e.g. Tegan would not be a companion of Doctor number three. Deadline for entry is December 31, 1984. No story longer than fifteen typed or twenty-five handwritten pages (and make your handwriting legible, please!) will be judged. All stories become the property of DWFCA, so make a copy to keep for yourself. We at Whoquaters will select the best three from each age group, and then...I've given away too much already. Work on those stories and remember, you'll never win if you don't try! Good luck!

I'M SORRY DEPARTMENT: Everyone makes an occasional mistake and I am no exception to that rule. Recently, I moved to a new apartment. In the process I lost a couple of boxes. One of the boxes contained most of my "Who" library; however, the most important things in the box were your letters to me. The bottom line is: If you sent me a letter to answer, any time in the month of June and haven't received a reply, you probably won't get one. I am very sorry for any inconvenience this has caused and ask that you write again. For the entire month of September, anyone who writes the word "June" on the back of their envelope will get a priority reply. Thank you for your understanding.

TOPEKA UPDATE: Last time around, I told you of the impending cancellation of the Doctor in Topeka, Kansas. Well, it has happened. The Doctor is now officially off the air. But some new twists have been added to this story. Mike Wegener has written me to keep us all up to date. Their club has now begun to work with Dave Pomeroy at Station KTWV in an effort to find a sponsor for the show. While they have not yet succeeded, it does show a change in attitude by the powers-that-be at Channel 11. If you or anyone you know in the Topeka, Kansas area might be willing to get together with other businesses and sponsor **Doctor Who**, contact: Dave Pomeroy, Program Director, KTWV - Channel 11, 301 North Wanamaker Road, Topeka, Kansas 66606. And if you are interested in getting together with this bunch of Whovians, they meet Saturdays from 2 to 4 p.m. at the Topeka Public Library. We here at Whoquaters wish Mike Wegener and Mary Lou Schmidt and the rest of the Doctor Who Society of Topeka success!

WANT TO WRITE TO TOM BAKER? There has been an unofficial rumor flying around for a while; I haven't had the chance to confirm it yet, but it seems that BBC is no longer forwarding Tom Baker's mail. No problem is too big for Whoquaters, though! If you want to write to Tom and be assured he will get your letter, here is his agent's address: Tom Baker, c/o London Management, 235 Regent Street, London W1A 2JT England. This is the fastest way to get a letter to him. Enjoy!

ATTENTION ARTISTS: Thank you for all the work you have sent. Keep it coming! Let me remind you, we never get tired of your efforts (in fact, some pieces have been on display in Whoquaters for a couple of years). If you want your work back, please don't send it. Instead, send a photo or photocopy. We've put this work in a scrapbook and maybe we'll take it to conventions and display it. As for the originals you send us, they adorn the walls - adds just the right touch to Whoquaters! Thanks!

That's about all for now. Remember the short story contest (more details, including prize info, next issue) and the regular trivia contest. In the meantime, keep those letters and SASEs coming (for those whose letters I lost, remember to write "June" on the back of your envelope for a priority reply!). Be well!

Whovistically yours,

Doctor Dave

TRIVIA QUESTION: As my "next" question was already answered, here is another: The Master is the Doctor's archenemy. He was introduced in "Terror of the Autons." Before this, there was another villain called "master." Name the show, the author of the show and the actor who played this "other" master. The person with the first correct answer I read, postmarked after September 25, 1984, will see their name here. See you in ninety days!



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A LETTER FROM The Producer

BY JOHN NATHAN-TURNER



As you read this, the **Doctor Who** unit is filming in Seville, Spain. The temperature is in the 90's and our schedule is very heavy, although, I must admit Seville is a delightful city in which to be filming. It certainly makes a change from the sandpits and chalkpits of England, which we seem to be forever using recently.

The story in production, as you may know, is "The Two Doctors", and everyone is delighted that Patrick Troughton and Frazer Hines are back in the programme. Also in the cast are some very well-known artistes: John Stratton, who plays a wonderful character called Shockeye o' the Quawncing Grig, James Saxon as Oscar and also Clinton Greyn, last seen in "State of Decay" as a Sontaran. Yes, those savage troll-like creatures are back!

As I write to you all, I'm sitting by the swimming pool at our Seville Hotel, a large Cuba libre (a mixture of vodka and coca-cola) in my left hand, a pencil in my right hand and my face is drawn! Nicola and Colin and the camera crew are swimming (after a fashion) and splashing water all over

my manuscript. The atmosphere on the shoot is excellent and the best thing about the show is that everyone on the unit regards the others as friends as well as colleagues.

To date, this whole season has gone well - the first two stories are complete! "Attack of the Cybermen" by Paula Moore is a marvellous starter to the season. David Banks returned yet again to play the Cyberman Leader, guest artistes included Faith Brown, a brilliant British impressionist as FLAST, Sarah Greene, an actress/TV presenter (and delightful young lady) as Varne, Brian Glover, one of the most well-known character actors in the country and Maurice Colbourne as Lytton, (yes he's back too).

Story number two "Vengeance on Varos" was very very different - a studio-bound story, written by Philip Martin, best known here for his fabulous thriller serial "Gangsters". Guest stars included Martin Jarvis, Jason Connery (Sean's son), Sheila Reid and Stephen Yardley - remember him in "Genesis of the Daleks"? There's a wonderful new alien in this story called Sil - I'm thrilled with the way this story worked out.

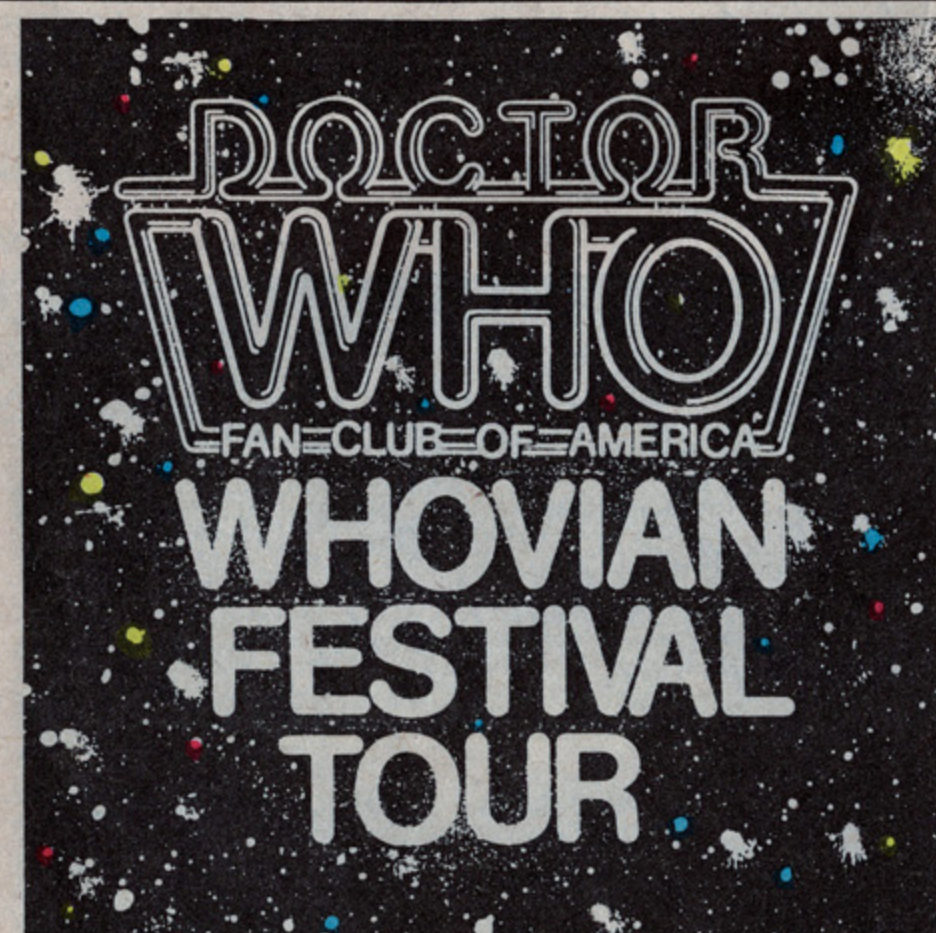
There have recently been a vast number of **Doctor Who** personal appearances. Colin and Nicola seem to spend every spare moment opening fetes and attending charity auctions, etc. In July there was a vast event at Motspur Park near London, where many celebrities from TV shows appeared, Colin and Nicola represented **Doctor Who**. Guess which two artists signed most autographs and were most popular? I'm not biased, of course. When we return from Spain, there is a massive **Doctor Who** event at the Town and Country Festival in Kenilworth. Lis Sladen, Mary Tamm, Anthony Ainley, Colin, Nicola, myself and possibly Jon Pertwee are appearing. It's a three-day event and we're all looking forward to it immensely.

Well, that's all for this time, the Dynamic Duo send all DWFCAs fans their regards, as indeed do I. See you next issue?

Oh yes, one final piece of news - the Master's coming back!

Stay tuned.

John Nathan-Turner



Somewhere in the neighborhood of one out of every three phone calls coming into Whoquarters has to do with the question: When is the next Whovian Festival Tour? Alright...already...stop calling. We haven't worked out the details; however, everything about the tour will be announced in the December issue of the Whovian Times.

We do know the tour will take place sometime between February and April, 1985. We are contacting PBS affiliates in approximately twenty-five cities to find out who is willing to help and who isn't. Of course, the most successful festivals occur where PBS affiliates are willing to help us promote it around **Doctor Who**, in local newspapers, etc. Also, we are going to coordinate the Tour to coincide with PBS station fund raisers around the country. Our goal is to help raise one million dollars, around **Doctor Who**, for public television, this

coming spring (save your money!).

The Festival (in case you have never been to one) will include a guest appearance by a most dazzling personality (we will formally announce the guest(s) in the next issue); exciting videos on our rear-projection, fourteen by sixteen foot screen...everyone gets to view the show without squinting and squirming, it's great; panel discussions; autograph and photograph sessions; exhibits; a wonderful dealers room with favorite and very new **Doctor Who** paraphernalia from both America and abroad; and last but not least, an auction wherein we'll part with several collectibles. There are conventions and there are "conventions," cons and "cons," but words can't describe the fantastic presentation and charm of a Doctor Who Fan Club of America Whovian Festival.

Tickets will go on sale in the December issue of the Whovian Times. There will be reserved seating for the first twenty rows (this will include your seat, photograph of our guest(s), and first-in-line for autographs). General admission will be available at a slightly lower price. Children, twelve and under, accompanied by an adult will be admitted free to general admission seating. Children sixty and over will also be admitted free. Exact information as to how to procure your ticket will be explained in the next issue of the Whovian Times.

Now, I know this is a lot to ask...but I'll ask it anyway. Please, please DO NOT call Whoquarters with questions regarding the Tour. All your questions will be answered in Volume Ten of the Whovian Times...DEFINITELY NOT over the phone; it's far too costly both in whomanoid hours and phone bills. Honestly, we appreciate your cooperation in this matter. Since we first mentioned our phone bill problems to you, it has been cut in half! Thanks!

Well, that's about it for now. Just wanted you to know there is a Whovian Festival Tour in the making. No doubt it will either come to your town or close to it. Tour '85 will be our biggest yet! Hope to see you there.

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JELLY BABIES...CHOICE OF THE TIME LORDS



AND I

By Ian Marter

Tom and I stared through the rehearsal room window at the cityscape spread below us. We had earned the moment: The "Times" crossword was almost complete. The clue, whose solution had bugged us all morning, was solved at last! It was a little routine we enacted countless times. Our first day on **Doctor Who**, Tom noticed my habit of glancing nonchalantly out of the window whenever I managed to solve a particularly troublesome clue. He kidded me about it and we jokingly adopted the ritual on the spot - much to the rest of the cast's bewilderment!

Lis Sladen and I shared our own private ritual too. One day I noticed the letters "OOB" jotted all over her rehearsal scripts and in reply to my puzzled inquiry she explained that they stood for "out of breath." The jottings were intended to remind her of the frequent occasions when Sarah Jane was required to begin a scene in a state of breathless panic - usually after escaping from some monster or other! The notes were especially useful when scenes were being recorded or filmed out of sequence - which was almost always the case. So we got into the habit of whispering, "Are we out of breath here...?" every time we began a scene, even when we knew that we weren't.

Trivial in themselves, these little routines nevertheless symbolise the close and enduring working relationship which Tom, Lis and myself came to share during our year together at the BBC.

Tom was adept at helping to create an atmosphere of unity and fun at rehearsal, right from the start of his accession to the **Doctor Who** role. Like most of us, he could, of course, be obstinate and cantankerous at times, but he always managed to defuse the situation with a sudden "bon mot" or a deft thrust of self-deprecation. Above all, he took the work seriously, while carefully avoiding the pitfall of taking himself too seriously. I believe, that this important distinction also accounts for the great success of the programme itself over the years: It doesn't take itself too seriously.

Making **Doctor Who** involved a delicate balance of hard discipline and sheer fun. Studio days especially could be arduous and relentless, but I only recall one catastrophic breakdown in cast discipline. I think it was during "Genesis of the Daleks." Tom and I were locked up in some sort of cell and were supposed to exchange some fairly crude dialogue with a couple of villains. But each time we tried to record the scene Tom and I "corpsed" (broke up) helplessly. Time was running short and eventually the gallery, quite justifiably, got angry and told us off like naughty schoolkids! By the way, it's a curious anomaly in studio protocol that technicians are allowed to foul up with boom-shadows, shoot-offs and so on and that retakes are tolerated as a matter of course. But the poor actors are always expected to deliver the words flawlessly and at the touch of a button.

However, I now have my own special category of technical hitch for when actors "dry" (forget their lines). I call it "Script Shadow"!

It's probably foolish to try to identify one overwhelming guiding trait in someone's personality, but I think Tom's driving impulse in the early days was a relish for the unexpected. This extended to life outside the programme too! I vividly remember him telephoning me one afternoon during a couple-of-weeks break in production and saying, "If you're not doing anything tomorrow come to Italy for a week..." He was paying. So I went!

This impulse helped to create the anarchistic and surprising elements which Tom brought to the character of the Doctor in the beginning. He delighted in making the Doctor puzzle

the other characters in the story and I suspect that he loved to puzzle the other actors and the viewing audience as well. This childlike instinct formed the heart of his characterisation and was one of his strengths.

Talking down to the audience was probably the mistake Tom feared and strove to avoid above all others. He constantly worried about the problem of adjusting the pitch of the show between older and younger viewers and I remember endless discussions about obviousness and over-simplification in the scripts at rehearsals. Tom also led the way in cutting unnecessary dialogue - his own just as much as ours. Indeed, I doubt whether any other trio of actors in history ever suggested losing as much of their own dialogue as we regularly did! Of course, we also submitted a constant stream of improvised and off-the-cuff dialogue of our own and much of this we incorporated into the programme. But, I wish I had a tape of all the things we failed to persuade the directors to accept. It would be a classic in its own right!

As time went on, the three of us became increasingly frustrated by the confines of the format and the limitations of the characters. Personally, I felt that Harry's time was up even before "Terror of the Zygons" and his appearance in "Android Invasion" was really an embarrassment and a lost opportunity. In fact, Harry's very existence had really become superfluous as soon as Tom was confirmed as the Fourth Doctor. Clearly, Tom was perfectly capable of leaping through brick walls, swimming alligator-infested swamps and extricating himself from minefields without any help from Surgeon-Lieutenant Harry Sullivan RN.

I know that Lis felt - as I myself did about Harry - that Sarah Jane's character gradually began to trail away on the page, instead of steadily building from story to story on the strong foundation of the original conception of her.

In my opinion, Lis probably had the most difficult task of all of us. She was obliged to react endlessly to villains, monsters, horrors and crises and to be constantly vulnerable without deteriorating into a mere cypher. Sarah Jane Smith was really the audience's representative in the story: Asking questions so that the Doctor could give clever answers; making suggestions so that the Doctor could demonstrate his superior judgment; screaming for help so that the Doctor (and even on occasion Harry!) could heroically rescue her. Lis was required to perform a consistently vital function in the story and at the same time to create and sustain a believable character. I have always admired the way she gave her energy and enthusiasm to whatever was asked of her. It isn't at all easy to act being frightened, but Lis set an example of how to do it time and time again.

Equally characteristic was the brave calmness with which she recovered her composure after the real-life emergency in the Wookey Hole Caves during the making of "Revenge of the Cybermen." Lis was accidentally thrown into a swiftly-flowing underground river by a runaway motorboat while filming and narrowly escaped drowning.

One of my most cherished memories of our daily routine was Lis' inevitable question as soon as she saw me on the first studio day of each episode. We'd meet in "make-up", or at the studio snack-bar and she'd always look at me anxiously and ask, "Have you seen the monster yet?" This question was born of her anxiety that everything in the programme should be as convincing as possible. Yet there was always a little twinkle in her eye in anticipation of the regulation "laugh-in" which we human characters regularly indulged in when the monster-of-the-week finally made its first appearance on the set.

We were very lucky in the guest actors who joined us to play the villains and monsters. Particularly memorable for me were the late Kevin Lindsey (Styr) and John Woodnutt (Brotan). Tom, Lis and I would dissolve into hysteria at Kevin's wittily coarse Australian repartee, muffled within his rubbery costume, while John Woodnutt - clad in immaculate rehearsal clothes and with halfmoon specs perched scholastically on the end of his nose - repeatedly brought rehearsal to a helpless halt as he boomed out, "I am Brotan... Warlord of the Zygons..." with a lugubrious leer as he gesticulated with wicked suggestiveness at the female cast members.

Tom was always extremely appreciative of other people's humour. In fact, for all his outsized personality, he showed a rare receptiveness towards others. He was an attentive listener - not a common virtue in show business - and often surprised me by referring back to small details in past conversations. Indeed, I sometimes wondered whether he perhaps shared the Doctor's non-human sense of Time: Even now he will greet me after a year or more by resuming, apparently in mid-sentence, a conversation we were having last time we met!

It was largely thanks to Tom that I got into the novelisation game. After Harry was written out of the show, Tom and I collaborated on the "Scratchman" movie project and Tom suggested that I should have a go at doing a novel. He introduced me to the Target people and they gave me my

chance with "Ark in Space." With fiendish cunning, I changed the ending of the story very slightly and thus secured the sequel - "Sontaran Experiment" for my follow-up. I've been writing them on and off ever since!

Contrary to malicious rumour I don't actually alter the stories very much. Sometimes it's necessary. The screen can take liberties which the viewer readily accepts because of the pace at which the narrative unfolds, etc., but in a novel the reader is free to stop and turn back and forth and to question things. Therefore, the writer must try to tie loose ends and to iron out kinks as much as possible. My true reason for altering the ending of "Ark in Space" was that I didn't believe the Doctor would just leave the TARDIS in the space station and risk using an unreliable Transmat device in order to reach Earth. In the sequel it was a simple matter to arrange for the TARDIS to be "kidnapped" by the globes and then make it return to the Ark like a homing pigeon... ready for "Revenge of the Cybermen."

I do allow myself the odd little joke of allusion in the novelisations, many of which would only be recognised by people "in the know." I am also fond of detail and I have a tendency to write elaborate descriptions which sometimes, I suspect, contain rather too many adjectives! It's a personal weakness to which I willingly confess and most readers seem to appreciate the purple passages.

Detail was always important to Tom, Lis and myself in performance. We tried to incorporate extra little nuances and to add extra colour to the script where permissible. In "Ark in Space", Harry was asked how he felt after a nasty scrape and he replied, "All I need now is a couple of weeks at the seaside..." The three of us had just made a highly successful public appearance at an English seaside resort called Blackpool, where Tom had switched on the famous Illuminations that year. So I suggested changing the line to, "All I need now is a couple of weeks at Blackpool..." It's a trivial point, but it would undoubtedly have been picked up by a lot of the television audience and enjoyed.

Events at the Blackpool Illuminations Ceremony were typical of the kind of amusing escapade which the intrepid trio found itself involved in outside the programme. Tears of hilarity streaming down our cheeks as we fought to keep straight faces while rescuing the Mayor of Blackpool from the Daleks in front of twenty-five thousand people outside the Town Hall... Then, as we led the procession of dignitaries along the brilliantly decorated sea-front, our uncontrollable laughter, when an unscheduled vehicle shaped like a gigantic orange advertising Outspan Fruits switched itself onto the tram-tracks between us (driving in Bessie the vintage car from the Pertwee Era) and the line of streetcars carrying the outraged Mayor and civic celebrities like a colony of demented poultry...

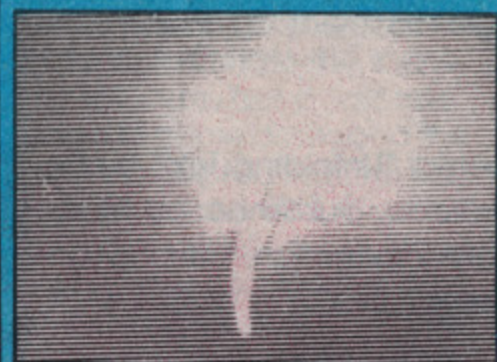
I wouldn't have missed working with Lis and Tom for anything. It was a privilege and a lot of fun. I can only trust that they enjoyed my company as much.

for gold



DOCTOR WHO

THE EARLY YEARS



by D.A. Ferreira, Staff Writer



"Dr. Who? That is just the point. Nobody knows for sure who he is, this mysterious exile from another world and a distant future whose adventures begin today....Playing the Doctor is the well-known film actor, William Hartnell, who has not appeared before on BBC-TV."

(Excerpt from "The Radio Times," November 21, 1963.)

Early summer, 1963...a phone rings in the office of Verity Lambert, a production assistant at ABC-TV in London. The caller is Sydney Newman, a staff member at the BBC and an ex-head of drama for ABC. The call is concerning a new children's show being assembled for the BBC. Newman asks, "What do you know about children?"



He should have asked "What do you know about Time Lords?"

Verity Lambert was hired as the first producer for the new children's show **Doctor Who** in July of 1963. At that time, no pilot had been written and no actors selected. The Doctor was still just an idea on a piece of paper. David Whitaker, the newly hired script editor, had just commissioned a script from Australian author Anthony Coburn. With no more than just the barest of ideas, Verity arranged auditions for the title role. The actors read pieces from other BBC dramas, as there was still no script. The final choice came down to two people: Cyril Cusack, a famous dramatic actor, and William Hartnell, a man famous for the role of the Sergeant-Major in a series of army films. As Cyril Cusack wanted more than budget allowed, Verity hired Hartnell.

With a barely completed script and a freshly painted set, filming of the pilot began in August. While the pilot was very rough, many of the elements that we still enjoy were present. The title theme opened the show, although the music was punctuated by loud thunderclaps. The TARDIS control room was in its present shape. There was a design flaw in the construction of the set, however. In a key scene where the Doctor takes flight in his machine, the doors leading out adamantly refused to close. Troopers that they were, the actors continued the scene while the stagehands tried to close the door and got caught on film in the process.

An interesting note on the theme: During both the Hartnell and Troughton eras, the title theme was created without the benefit of any musical instruments, electronic or otherwise. When a French quartet backed out of creating a theme, Verity Lambert turned to the BBC Radiophonic Workshop. They suggested Ron Grainer, who created the theme and left the sheet music. Verity then went back to the Radiophonic Workshop and had them select sound frequencies that would approximate the notes. Once selected, the tones were arranged to create that now famous theme.

In spite of all its flaws (or maybe because of them), the go-ahead was given by Donald Wilson, head of children's programming, to begin filming of one year's worth of **DOCTOR WHO**. The first thing to be done was to re-film the pilot and use it as the first episode in a show that had been converted from a half-hour drama into a serial-format. With a budget of only 2500 pounds per episode (about \$3700 American - half of what was being spent on shows here in the U.S.) and a production schedule that called for a half hour installment to be filmed every four days, the crew flew into action. Still, four days was better than the one allotted for

filming of the pilot.

Saturday, November 23, 1963, saw most of Britain mourning the loss of American President John F. Kennedy, the victim of an assassin's bullet the previous day. **Doctor Who** was scheduled to begin at 5:15 P.M., but a late breaking news story of the hunt for the assassin postponed the premiere by twenty minutes. At 5:35 that evening, the now famous theme music began (this time without the thunderclaps) and a picture of a junkyard was beamed into the living rooms of thousands of people. The camera slowly settled on a used, battered old police call box. Then the title flashed on the screen - "An Unearthly Child."

While the debut was not impressive compared with the show today, it immediately attracted a small, but loyal audience. Word soon travelled and the ratings began to steadily increase. It looked like **Doctor Who** would be a moderate success. No one was at all prepared for what happened next.

Terry Nation was an out-of-work comedy writer in 1963 when he was approached by David Whitaker to write for **Doctor Who**. Terry had written a few other scripts for some comedy shows and was in the right price range for writers. He reluctantly agreed and delivered the show "The Daleks." Donald Wilson immediately hated the show. He ordered it cancelled and the next show on the schedule produced. Problem was, no other script was at that stage of development, forcing Wilson to okay the production of Terry's show. Verity Lambert and David Whitaker were behind the story, though, and helped to launch "Dalek-mania."

By transmission of the third part of this seven-part story, the audience had reached over 8 million. This was and still is unheard of for a "children's" show. People all over England took the Daleks to heart. The streets began to echo with the cry "exterminate." Daleks began to appear in editorial cartoons in some of Fleet Street's most prestigious papers. A couple of years later, Oxford's English Dictionary even included the word "Dalek." As Terry Nation says, "Not only had I created a monster, I had created a word. No writer could ask for more."

Fresh from the high that "The Daleks" had afforded, the crew was looking for a way to top themselves. The next scheduled story was an epic entitled "Beyond the Sun." The script was nearing the final stages of writing, but would not be ready in time. With only stock sets (the TARDIS) available and less than three weeks, David Whitaker hammered out the two-part story "Edge of Destruction." The story showcased the talents of all the cast and gave very few clues as to the origins of the Doctor and his TARDIS. Shown were the galley, the engine room and the dormitory. It also showed a little of the nature of the TARDIS, proving that it was more than just a machine. When threatened, it would protect itself.

One of the staples of the Hartnell era was the historical drama. In all, eight of his twenty-nine shows were thinly disguised history lectures. The first such story, "Marco Polo," was the fourth show to be produced. It was also the first show of any type to use the now-familiar "Captain's log" type approach. Mark Eden, in character as Marco Polo, narrated the show, while a map with the route was shown on-screen. This saved the producer many headaches and didn't strain her already meager budget by having to build expensive sets or go to even more expensive location shots.

About this time, the success of the Daleks was sinking in with the cast and crew. David Whitaker brought Terry Nation back to write another story, hoping that he could create another villain that would rival the Daleks in popularity (they couldn't use the Daleks, as Terry had killed the lot off at the end of the serial). Once again, he delivered a script and on April 11, 1964, the audience was treated to "The Keys of Marinus." While it was nowhere near the success of "The Daleks," it was still quite well accepted. The featured villains, the Voord, appeared only in episode one and the last half of episode six. The sets were elaborate, the locations unique and the story interesting. The villains just never caught on. So, David decided that the Daleks needed to return. He commissioned Terry again to engineer their rebirth. And he came through again.

The second show of the second year was called "The Dalek Invasion of Earth." Terry had taken the audience back to a time before the destruction of the race, at a point when the Dalek fleets were conquering the universe. Their attention was turned towards the Doctor's favorite planet. Due to the location (London after a devastating war), the crew was

finally able to go out on location. All the outdoor scenes, however, were really only out the door - the back door, to be specific. All the exterior shots were filmed within a one mile radius of the rear entrance of the BBC's old Lime Grove Studios!

The return of the Daleks also saw the departure of a "Who" original. Susan, within the show, fell in love with David Campbell, and remained in the 25th century to help rebuild Earth. As life so often imitates art (or is it vice-versa?), the actress Carole Ann Ford was married shortly after she left. This departure left a certain gap in the cast that needed to be filled. If this was supposed to be a children's show, where was the child?

At the same time she lost Carole Ann, Verity also lost David Whitaker. His contract to edit a year's worth of "Who" scripts was up, and he wanted to move on to other projects. Verity quickly hired Maureen O'Brian to fill the open spot on the cast, while she brought in Dennis Spooner to act as the new script editor. Maureen's Vicki brought a naivete to the show, in contrast to the intelligence that Susan possessed. It was an immediate hit with the viewers. Her character helped to hold steady the increased ratings the Dalek return had brought.

Dennis Spooner, on the other hand, brought something completely new to the show, humor. The first season, while being entertaining, had none of the now-trademark humor. Everything was played deadly straight. His first act as script editor was to commission the story "The Romans" from his own pen. He reunited some of the cast members from the "Carry-On" series of films (on which he had acted as producer), and created the first show that was played strictly for laughs. The plot is long and involved and includes a series of mistaken identities, abductions, threats, confusing coincidence and general mayhem. Again, the audience approved - it began to look like the crew could do no wrong.

The average budget for a single episode of **Doctor Who** in 1964 was 2700 pounds. Much of that was sunk on scripts and actors. Verity took a gamble with "The Web Planet," based on the recommendation of her script editor. With the story taking place on the moon and in the TARDIS, every set other than those that were regulars had to be built from scratch. Also, with the exception of the regular members of the cast, every actor wore some sort of costume containing all sorts of interesting plastic parts. The cost for all this exceeded the usual budget and special funds had to be appropriated for completion of the show. A little was taken from the budget of the season's remaining shows to complete this one.

The gamble paid off, however. The "Radio Times" featured the show in a cover story. The results were that episode one was viewed by well over 10 million viewers, a feat not duplicated again during the Hartnell era. The cost of the gamble was too great, however, and the BBC came down hard. Verity was reprimanded for okaying the expenditure and the powers-that-be further mandated that never again would the show go over budget without approval.

"The Crusades" marked a turning point for the show. Until this time, the industry looked on the program as a children's show. Many writers and actors were afraid their image as serious artists would be damaged by working on the



CONTINUED ON PAGE 7

Saturday serial. While not an employee anymore, David Whitaker still contributed to the show. When he passed "The Crusades" on to director Douglas Camfield, he had passed on literally a year's worth of work. Douglas Camfield to this day still says that that script is the finest one he has ever worked with. Armed only with that script, he talked actor Julian Glover into playing the part of King Richard. While it doesn't sound like much, Julian's reputation had preceded him and having a big-name suddenly validated everything that the crew had been working for the last two years. The show finally achieved that intangible artistic respectability it had been looking for.

Terry Nation once again brought his Daleks to the public in the six-part story, "The Chase." The show was directed by Richard Martin, a man known for his action-adventure films during the late fifties. Movies such as "Raiders of the Lost Ark" and "Star Wars" are extensions of the film techniques used by Richard on this story. The action was fast, with scene changes taking place in mere seconds. It was a special-effects laden story and featured one of the best choreographed fight scenes ever to be captured on film. This show also marked the departure of Ian Chesterton and Barbara Wright. William Russell (Ian) and Jacqueline Hill (Barbara) had been with the show since the filming of the pilot. Once again though, the show had proved that it was more than just any one of its regular cast members, as the final episode introduced yet another companion, Stephen Taylor (Peter Purves).

The final story of the second season once again played with the curiosity of the audience. "The Time Meddler" was written by Dennis Spooner and introduced another member of the Doctor's mysterious race. The Meddling Monk was from the Doctor's home world and was on Earth to have "some fun." He decided to help King Harold win the battle of Hastings by use of an atomic bazooka, a device not heard of in 11th century England. The Doctor shortly put a stop to the plans of the Monk and stole the dimensional control from the Monk's TARDIS, stranding him in that time zone.

The Monk was played with great comedic style by rotund actor Peter Butterworth. Although the names "Gallifrey" and "Time Lord" were still only a gleam in the respective eyes of Terrence Dicks and Robert Holmes, there was no doubt that the Monk was from the Doctor's race. The actor's comedic timing and the aid of a witty script instantly made the Monk popular with the audience, although, not quite as popular as the Daleks.

The opening of *Doctor Who's* third year again saw a change in script editors. Donald Tosh was brought in to replace Dennis Spooner, who many had felt injected too much humor into the series. Tosh, while not an author himself (as the previous script editors were), had a keen eye for drama. One of his first acts was to commission a new story from Terry Nation.

October 9, 1965, was the day "Mission to the Unknown" was broadcast. In many ways, this Terry Nation story was a first. In its entire history, this is the only one part story. The story was written as a prelude for a massive serial, even though there would be a four-parter between this and the actual serial. It was the only show in which neither the Doctor, the TARDIS nor the companions appeared. It was also the last show produced by Verity Lambert. Over three years of her life had gone into this show. She felt it was time to move on.

If "Mission to the Unknown" was the appetizer, "The Dalek Masterplan" was the entree. It still stands as the longest story ever, coming in at twelve parts (thirteen if you count the prelude episode). To give you an indication, if you sat down to watch all of this story, it would take you over five hours -almost the length of three feature films! Nicholas Courtney was introduced in the show, as space agent Brett Vyon. Also in the cast was Jean Marsh, now known for her role as Dabney Coleman's secretary in the movie "9 TO 5." New producer John Wiles, had his hands full on this one, having to cast well over fifty speaking parts. The story was rather violent, leading the BBC to restrict the sale of this show. The few places that did buy it did not get episode seven.

The first story ever destroyed by the BBC was "The Feast of Steven," episode seven of "The Dalek Masterplan." Written by Dennis Spooner (before he left), it is a humorous Christmas show. It opens as the TARDIS is about to materialize on Earth. It does, landing smack dab in the middle of the BBC Television Centre at Lime Grove. The Daleks are not far behind, and when they arrive, they proceed to chase the Doctor and company through the studio. At the end, with the Daleks defeated (and carted away to jail, no less!), the Doctor turns to the camera and wishes the audience a Merry Christmas. Episode eight begins at the spot where episode six left off.

With the epic out of the way, the cast and crew settled down to an earthbound story. "The Massacre," by John Lucarotti, is another historical drama. The Doctor is visiting 1572 Paris on the St. Bartholomew's Day Massacre. The Doctor, a dead ringer for the Abbot of Amboise, is there to help history stay on

CONTINUED ON PAGE 17

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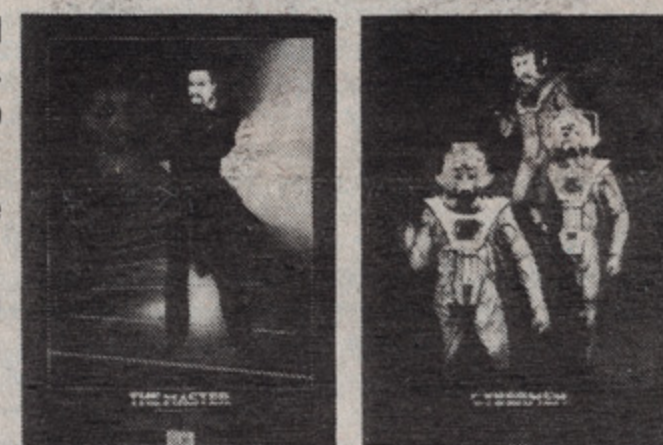
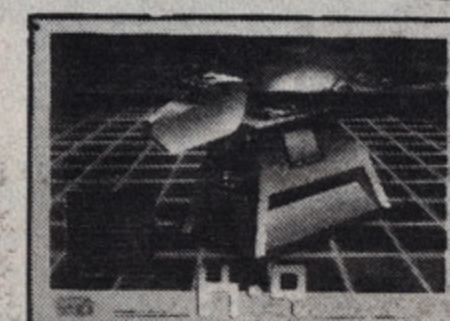
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BOOKS





The Making of The Programme Guides

BY JEAN-MARC LOFFICIER



WHO IS Graham Williams



What made us decide to write the "Programme Guide"? And how did it come to be written? Strangely enough, we did not decide to write the "Programme Guide," the decision was made for us by its publisher, W.H. Allen, who also put out all of the novelizations.

Let me backtrack a bit. What came first was a french cinema magazine called "L'Ecran Fantastique" — no relation to the American "Cinefantastique," but basically covering the same field. I have been contributing editor to "L'Ecran" since 1979, and had previously published big retrospective articles on such famous TV shows as "The Prisoner" (in 1978), "Star Trek" and Rod Serling's "Twilight Zone" and "Night Gallery" (both in 1979). So, when my editor asked me what was next, I said, **Doctor Who**.

With the help of my wife Randy, during most of the summer of 1979 and until mid-1980, I worked on writing a 100-page "dossier" on **Doctor Who**. During that time, I made contact with BBC producers Barry Letts and Graham Williams, and author Terrance Dicks, who were all very helpful in assisting us with our research (I should add a word of thanks here to BBC's Jane Judge, who put up with a lot of requests for information).

You see, **Doctor Who** has never been shown in France, and all the people involved felt really supportive of "L'Ecran's" attempts to make the program better known there.

In November 1980, I finally delivered my manuscript to my French publisher, and sent a courtesy copy to Terrance Dicks, who was amply quoted in the text. The "dossier" was accompanied by a complete list of all **Doctor Who** stories, with cast, credits and story summaries. Sadly, because the subject was not deemed "commercial" enough for French readers, it had to wait for publication (and in a much shorter form!) until April and May of 1982!

Yet, Terrance Dicks (whose mastery of French rivals Maurice evallier's) read the "dossier" and was very complimentary about the research work done. As I recall it, he suggested that I send another copy of the "episode guide," i.e.: the list of all the stories, with cast and credit information, to the BBC because, as he put it, they had nothing quite that handy and simple to use for reference.

Feeling very grateful to the BBC, I reworked the "episode guide," in English this time (remember: the original was in French!). Since I meant it to be an internal reference document, for BBC use only, I tried to re-incorporate as much BBC information as I could find, mostly going back to the original story summaries, called "Early Warning Synopsis," developed by the script editors, and used in "Radio Times" listings, etc.... Then, I did something which, I believe, had never been attempted before: I wrote a "concordance index" of some of the program's most famous names, places, themes, etc.... Again, this was done with the needs of the producer or script editor in mind, not the general public.

Eventually, I finished what was going to become the first version of the "Programme Guide" — except that, at the time, it stopped with the last episode in the "Key to Time" series, "The Armageddon Factor." I had xeroxed the "episode guide" on white pages, and the "concordance guide" on pink pages... Needless to say, both then-script editor Chris Bidmead at the BBC and Terrance Dicks were quite happy to receive what they considered a very useful tool for their work.

And that would have been the end of the story, except that Terrance then suggested to publisher W.H. Allen that my work should be used to update "The Making of Doctor Who" book. Well, for various technical reasons, this was never done (and probably never will be), but instead W.H. Allen expressed the desire of publishing the "Programme Guide" — as it was, for sale yesterday so to speak.

I asked for some time to allow me to improve and otherwise revise my first version which, having been done for basically two persons, was in my opinion unpublishable as such. Randy and I finished rewriting the manuscript in the fall of 1980, and delivered it to W.H. Allen.

In addition to hurriedly re-checking facts and rewriting story summaries to expand on the BBC versions, we had to add the seventeenth season (which ended with the sadly, uncompleted "Shada"). All this rewriting, without a word processor, proved very difficult.

Before publication, the manuscript was sent to then-producer Barry Letts at the BBC for clearing, and came back with a "nihil obstat." My editor at W.H. Allen, Christine

Donougher then did an outstanding job putting it into final shape. This is about the time that W.H. Allen advised me that, because of the length of the material, they would be publishing it in two volumes.

Then, while passing through London in November 1980, we learned that the eighteenth season would be Tom Baker's last. The publishers wanted to expand the "Guide" to include that season's information, which made sense. But, at the same time, for technical reasons, we had to deliver the revised work within a month, without exceeding 130 pages per volume!

So we went back to Los Angeles, and rewrote, for a third time, the "Programme Guide," adding information up to "Logopolis." Since, at the time, the eighteenth season was barely on the air, the BBC lent us copies of all the scripts and technical information to enable us to deliver the material on time.

The final version of "The Programme Guide" was finally airmailed express to London in December 1980, and the original hardcover version appeared sometime in early 1981. In the meanwhile, John Nathan-Turner had become full producer on the show. When he received his set of the books, he noticed that there were a number of things which were wrong with the eighteenth season information.

For instance, the name of the "Tharil" race in "Warrior's Gate" had originally been "Thark" in the scripts, but had been changed at broadcasting time for legal reasons... The actor who played "Logopolis" mysterious "Watcher" had been identified in the cast sheets, but Nathan-Turner wanted to keep his name a secret... And I seem to recall there were a few minor cast changes as well in "Meglos."

The major change that was now suggested by the BBC was to revert to using the script writer's original title for a story, in the days where stories were left untitled on screen, i.e.: "The Keys of Marinus," instead of using the first episode's title, i.e.: "The Sea of Death," as had been done previously in the BBC's own "Radio Times."

It was too late at that time to make these changes in the hardcover version, but it was decided by the Powers-That-Be, that the paperback version would be corrected instead. So, we went back to work on what was now the fourth revision of the "Programme Guide"! Having, in the meantime, had some exchanges of points of view with several British fans over some of the information concerning William Hartnell's days as the Doctor, I also took this last minute opportunity to make some more changes of my own.

Admittedly, the Hartnell episodes were the hardest to research, and I was assured by probably unimpeachable sources that — horror! — the BBC's information which I had relied upon was in error on some fine points, i.e.: was the long-dead Yetaxa in "The Aztecs" a High-Priestess, or a High-Priest? Answer: a priest.

Well, to make a long story short, the Hartnell story summaries were thoroughly revised once again, a few errors were corrected in the "concordance guide," and I even rewrote the section entitled "History of Earth - the Future" to incorporate other people's suggestions. But I stood firm on other grounds and, to this day, I maintain that, in some areas, my fictional interpretation of some elements of the **Doctor Who** universe is as valid as anyone else's! (e.g.: the relation between the Daemons and the Great Vampires).

To those who got upset, I have only three things to say; one, you're as entitled to your opinion as I am to mine; two, I am the author; and, three, it's only a TV show!

"The Doctor Who Programme Guide - The Paperback" (and hopefully, the definitive version!) came out late 1981, putting an end to the saga. That concluded my involvement with **Doctor Who**. There was a time when the BBC was interested in doing one of our stories (we're also screenwriters) for the show, but that never materialized, which is a shame. We have also written a comics story for the "Doctor Who Monthly Magazine," that should appear any year now! Lastly, we did an interview with Terrance Dicks last November, which is scheduled to appear in "Starlog" sometime this fall.

And then, of course, when enough material will have accumulated (in another couple of years, I guess), we plan to do a "Programme Guide, Vol III," that will start with "Castrovalva" and will likely cover four or five seasons.

Well, that kind of wraps it up for us. I welcome any letters or questions from anybody out there.

Perhaps the most maligned producer of **Doctor Who's** nine is Graham Williams. Mr. Williams was the series' eighth producer, starting with the fifteenth season's (Fourth Doctor) story "Horror of Fang Rock" and ending with the strike-riddled story, "Shada." It would seem that the (hard-core) fans' most common complaint with "his" **Doctor Who** is "irresponsibility in the area of continuity," the feeling is that he simply didn't care! It's rather hard to believe, looking over the eighteen stories that Williams produced (we have seen seventeen of them) that he "simply didn't care" or was "out of control!"

Let's quickly recall some of the stories: "Horror of Fang Rock," Williams' first and probably weakest story should have been a two-parter...rate it weak!? "The Invasion of Time" was the season's finale and, in fact, written by Graham Williams under the pseudonym, David Agnew. "Invasion" was an outrageously good story...rate it the best of the season!? The other stories in Mr. Williams' first season were "The Invisible Enemy" (introducing K-9), "Image of the Fendahl," "The Sunmakers," and the "Underworld." Graham Williams' second season was a milestone for **Doctor Who**. The entire season was devoted to but one objective: the quest for the Key to Time. Six stories: "The Ribos Operation," "The Pirate Planet," "The Stones of Blood," "The Androids of Tara," "The Power of Kroll," and, of course, the dazzling, unforgettable finale, the six-part "Armageddon Factor." In his third season's opener, Williams made, perhaps, his biggest mistake by "burning up" all those regenerations of Timelady Romanadvoratrelundar in Terry Nation's "Destiny of the Daleks." Perhaps he shouldn't have allowed the Doctor to reveal the Daleks' biggest weakness when chasing victims...they can't climb stairs! All in all, though riddled with some inconsistencies, "Destiny" is one of the American fans' favorites. Moreover, the very next story (a real "flipper"), "City of Death" (written by Graham Williams under the pseudonym of David Agnew) turned out to be a **Doctor Who** classic. Although living under the threat of strike, which would eventually destroy Williams' last show of the season, "Creature from the Pit," "Nightmare of Edenn," and "The Horns of Nimon" were, for the greater part, delightful. (Note: We used the !? symbols...we welcome your views as well.)

Basically, the hard-core English fans really didn't like those Baker years under Graham Williams. The general feeling in a recent book, "Doctor Who: The Unfolding Text," (Macmillan Publishers Ltd, written by John Tulloch and Manuel Alvarado) was that, among all the other negatives, Williams delegated too much authority to others and lost control of Tom Baker. Mr. Williams disagrees, "I was conscious, more than anything else actually, in that three years, of keeping him (Tom) on a rein...just like guiding a very strong and fierce horse." In fact, it was Graham Williams who hired script editor, Douglas Adams (no previous television experience), because he felt that since Adams and Baker got along so well and got-off on each other's ideas so beautifully, the combination would show up on the screen as a plus! It's a pretty fair bet that we Yanks would all agree that it was, in fact, a plus. Not to say that Baker's wit in **Doctor Who** was always right...no one is right all the time. But, generally, Graham Williams liked what he saw; he had a rare sense about the outrageous and allowed it to flow...unless, on occasion, it was in poor taste; then the foot went down! A familiar story is the one where Baker wanted to introduce a birthday cake with fifteen candles (to celebrate fifteen years of the series and its 100th story) in "Stones of Blood." Under severe opposition from all (even director Darrol Blake), Williams stood his ground. After all, this was his show. In true **Doctor Who** tradition, the producer is the ultimate boss. I suspect Mr. Williams had something definite in mind for his Doctor.

Whatever Graham Williams had in mind from the beginning, it was soon changed by his department head, Bill Slater. Upon entering his boss' office, Williams found Mr. Slater looking over a story from the previous season, "The Deadly Assassin." The scene came up where the Doctor was being

CONTINUED ON PAGE 16

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Planet of Fire

If we have previously noted the sets of **Doctor Who** were getting better all the time, we surely must note that the setting for the twenty-first season's fifth story, "Planet of Fire" must be the finest ever. Shot on the Isle of Lanzarote in the beautiful Canary Islands, "Planet of Fire" marks only the third time in **Doctor Who** history that the BBC's cameras travelled abroad. Producer John Nathan-Turner's philosophy of "if you've got it, flaunt it" shines brightly. After costly expenditures travelling to Lanzarote, we certainly see the island, the lovely blue waters of the Mediterranean and some fabulous interior shots. The story is written by Peter Grimwade and directed by Fiona Cumming. Special note should go to designer Malcolm Thornton, costume designer John Peacock and make-up designer, Elizabeth Rowel.

The story actually opens with three separate stories. On the planet are believers (and dis-believers) of the fire-god Logar. They are led by one called Malkon. The planet inhabitants are trying to decide their fate as a people; you see, a volcanic eruption is about to occur. The inhabitants are hoping that Logar will send an outsider to help them. The second segment of the plot finds Professor Howard lifting out

of the Mediterranean what he hopes is an important archeological find...a wreck of some sort. His step-daughter, Peri Brown, is trying to convince him to let her go on a holiday...she has nearly three months free before she has to go back to school, (as we will later find out, the wreck found in the bay is actually that of a Trion space craft). The third segment finds the Doctor and Turlough still reeling from the recent traumas created by the Daleks (fourth story,

"Resurrection of the Daleks") and trying to repair Kamelion by computing an Alpha-rhythm program directly through the TARDIS console to Kamelion. Bad mistake...

Tying all these events together, somehow, is the Doctor's old enemy, the Master. We find that Kamelion is really his slave and the TARDIS is soon to be kidnapped to the Planet of Fire. Before all this, however, Peri's step-father, Howard, has tricked her into going with him onto a boat anchored in the middle of the bay. He strands her here hoping to "change her mind" about going on the three-month holiday she's set on. Unfortunately, she finds a baton from the Trion wreck on the boat and attempts to swim to shore with it (it might be platinum!). However, she can't quite make it and is saved from drowning by Turlough. After coming around inside the TARDIS, Peri wakes up to find Howard with her in the console room. Pretending to be ignorant of the TARDIS, professor Howard and Peri are left alone while the Doctor and Turlough go outside to try to investigate exactly where they have been "kidnapped" to. The final scene shows us that Howard is really Kamelion and he soon turns into yet another form! Peri asks the gangster-like man before her "Who are you?" She receives the chilled notice that..."I am the Master; you will obey me!"

With all his hypnotic powers, the Master has never had his



hands fuller than he finds them, dealing with Peri. He finds her too strong to "master" and she gets away from him. When he finally catches her near a deadly cliff he screams, "I am the Master and you will obey me!" However, Peri is a tough cookie and she screams back at him, "Well I'm Perpuilliam Brown and I can scream just as loud as you!" Needless to say, actress Nicola Bryant is a wonderful addition to the series, showing off her emotional and physical capabilities in this, her **Doctor Who** debut.

We also find out that Turlough is from Trion and the wreck found off the coast of Lanzarote may well have been his fathers! We also find that, strangely, the leader of the people on the planet is really Turlough's brother.

The Master is on the planet for his own reasons. As usual he is looking for the powers to everlasting life which could possibly be on this planet. He's also looking for a solution to his present problem...that of his size! You see, while trying to perfect his Tissue Compression Eliminator, he accidentally transformed himself into a little, two-inch Master! He's actually controlling Kamelion and projecting himself as life-sized through the robot.

financially powerful Morgus, played by John Normington, who lives on Androzani Major and the mad genius, Sharaz Jek. Morgus owns most of the valuable metal mines of the solar system, the most valuable of which is called Spectrox (a material that, at least, doubles a person's life expectancy). He has created a war on Androzani that has caused Spectrox to double in price. Morgus also (secretly) sells guns to his own enemy Sharaz Jek. Jek (played by Christopher Gable) is a wonderful character.



shows. All of Peter's companions came back to the studios for the special shoot and a farewell to the fifth Doctor. These flashbacks have become a John Nathan-Turner trademark for sure.

We finally learn why the Doctor wears a stalk of celery on his lapel. It seems that Time Lords are deathly allergic to certain gases. When those gases are present, celery turns purple! When Peri asks "What do you do when the stalk of celery turns purple?" the Doctor mildly replies, "Well, I eat it of course!"

And so ends the Davison era. We will miss him and wish him luck.

This story never loses a step in its pace. It's fast moving right to the end. In case you haven't heard, the end of the "Planet of Fire" is a wonderfully horrible scene with the Master regaining his full size only to be burnt to a crisp in the planet's blue-hot flame and killed...or is he?

"Planet of Fire" is Mark Strickson's last **Doctor Who** show as well as the last of Kamelion (and his voice, Gerald Flood.) The story is Nicola Bryant's first **Doctor Who** story and we feel she's going to be a great plus to the series. This story may have been Anthony Ainley's last appearance as the Master as well, although we certainly would hate to see that. "Planet of Fire" is a great Master story and Anthony reaches the pinnacle of his **Doctor Who** career. Congratulations are in order to Mr. Ainley. In this story, his portrayal of the evil, evil Master is as chilling as frozen steel on your tongue!

Caves of Androzani

"Caves of Androzani" marks the end of the Peter Davison era. It rivals the finest of all the Doctor's last stories in that the set, the costuming, and the pure drama of it all, simply glow. The story itself is flawlessly written by Robert Holmes and is loaded with a combination of fast-moving mystery, violence, tragedy and tenderness. We have a new director on the set, Graeme Harper. From the looks of things, he'll be around for a while. His novel technique adds another dimension to **Doctor Who**. The atmosphere of "Caves" puts you right in the story itself. Perhaps it's the addition of the new type of music (done by Roger Limb) or Harper's beautiful style of mixing shots to speed things up. Aside from all this, we may note that in our opinion, Robert Holmes has never written a weak story... "Caves of Androzani" may be his best yet.

"Caves of Androzani" is a wild story of greed, power and madness. There are really two major villains in the story. The

In fact, if he weren't so insane and if he hadn't been killed off, he would have made a great second companion for Colin Baker! Sharaz Jek is obsessed with revenge for the man who disfigured him horribly, Morgus. Although Jek has a vast storehouse of tons of Spectrox, he would gladly trade it all for just a couple of minutes with his hands around Morgus' throat. Jek's costume is fantastic (credit to costume designer Andrew Rose) and a must for some mad Whovians out there this Halloween!

It is only when Sharaz Jek meets up with Peri that we see a tender, even compassionate part to him. He wants her; he wants to "feast his eyes on her delicacy." However, the Doctor's protectiveness is an unwanted obstruction. Jek decides to leave the Doctor to the leader of the gun runners, Stotz, hoping that Stotz will kill the Doctor so that Peri might live "happily ever after" with Jek! However, the captured and clever Doctor makes his get away by crash-landing Stotz' ship back on Androzani.

Part of this tragedy is that the Doctor and Peri are infected by the deadly touch of pure Spectrox, and are dying. The only cure is bats' milk which lies deep in the heart of the planet. While Peri lies dying, under the gentle care of Jek, the Doctor scrambles for the antidote. Unfortunately, he brings back only enough to save Peri and not himself. In the end, as the Doctor lies dying, we see flashbacks of all his companions. For once, these shots were not simply "cut-outs" from other



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THE MASTER

BY D.A. FERREIRA - STAFF WRITER

WARNING: THIS REPORT CONFIDENTIAL
FILE: 0983-DEN-MAS-1602

SUBJECT: The Master (Coding destroyed during student revolt 9189 A.D.)

BIOGRAPHY: There is nothing in the psych profile or genetic background of the Master that would suggest the aberrant behavior manifested in later life. The subject attended the Citadel Academy, graduating with degrees in both Astro-Physics and Dimensional Mechanics of the Delta-Four level. It was in his service as master mechanic at TARDIS Workshop Two that his desire for power became apparent.

With no apparent results from his political ventures, the Master organized a student group at the Academy, dedicated to restoring the hereditary rule of Rassilon. The only living descendant of Rassilon was located. The Master, through a clever adjustment of computer records (during which he erased his computer coding from data storage), switched the file of the descendant with that of a recently orphaned child. Claiming the child was the rightful President, he intended to act as guardian with the Lady Larn (as she was known) until the child was old enough to assume authority. There is no doubt that the Master intended to set himself up as President for life and intended to use the misguided students as pawns in his struggle for power.

The Master began to actively recruit members to his cause. During a recruitment talk with a friend (Theta Sigma) from the Academy, the Council became aware of the impending revolution. The discussion with Theta Sigma (hereinafter referred to as the Doctor - See File 0651-OSP-DOC-1759) was overheard by a captain of the guard and was reported to Castellian Voracia. In an effort to quell the riot and restore order, the incident was selectively erased from the Doctor's mind (however, since psych probes were not as advanced as they are now, other incidents in his life were also erased, which may account for his eventual theft of an older-model TARDIS).

For his part in the attempted revolution, the Master had his twelve regenerations removed and was sentenced to spend his thirteenth life on the prison planet Shada. While enroute, though, he managed to overpower the guards and ruthlessly eject them into the vacuum of space. He then set off in search of the Doctor, whom he mistakenly believed had set him up. In his search, he encountered the Nestene Consciousness, a group being that had an earlier encounter with the Doctor (then in his third regeneration) during his exile on the planet Earth in its 20th century.

Allying himself with the Nestene, he led an unsuccessful invasion of the planet Earth. The lack of success was due to the intervention of the Doctor. The Master had thought to kill him and be done with it. He might have accomplished his goal had it not been for the imprudent action of one member of the Council. Using an astral projector, he sent an image of himself to Earth to warn the Doctor. Armed with that knowledge, the Doctor was able to repel the Nestene and their servants, the Autons. Also in that battle, the Doctor stole the dematerialization circuit from the Master's TARDIS, thus stranding him on Earth. The Master escaped with his TARDIS but was confined to 20th century Earth.

Eager to get his revenge on the Doctor and his new Terran associates, the Master assumed the identity of Professor Keller, a leading Terran scientist. He used criminals in his plan, capturing the Doctor and his assistant at Slangmoor Prison. He also used the criminals to steal a nerve gas missile. There was, however, a mind parasite inhabiting the machine used by the Master. The Doctor turned the parasite against the Master and was then forced to use the nerve gas to destroy the parasite. The Master escaped virtually unharmed.

Again, the Master began to search for allies in his fight against the Doctor. He made contact with Axos, another group being. His intention was to lure it to Earth, where it would devour all living things. His plan failed, however, when he was double-crossed by Axos, who was searching for the knowledge of time travel. The Master and the Doctor formed an uneasy alliance and with the help of a primitive linear accelerator, forced Axos into a time loop. It was at this time that the Master recovered his means of time travel.

The Master, tired of his confinement to Earth, managed to return to Gallifrey and gain access to the security data bank, stole the Doomsday Weapon File and fled Gallifrey (File number withheld for security reasons). The Council enlisted the aid of the Doctor and reactivated his TARDIS, sending him after the Master. The Master, meanwhile, was posing as a Terran adjudicator in an effort to rid the planet (containing the weapon) of its colonists. The Doctor exposed the plot and convinced the guardian of the weapon to self-destruct it, the result of which cancelled the radiation effects of the weapon and brought life back to the planet.

Now obsessed with destroying the Doctor, the Master returned to Earth and assumed the identity of a vicar in a small village called Devil's End. Through the reactivation of a satanist cult and the discovery of the presence of a Daemon (see File 2420-QXZ-DAE-0011), the Master hoped to gain the power of the Daemon and destroy Earth. Azal, the last Daemon, offered his power to the Doctor instead of the Master. The Doctor refused, and was about to be destroyed by Azal when his assistant (a Terran by the name of Jo Grant) attempted to sacrifice herself. Azal, confused by this action, destroyed himself, causing the capture of the Master by the Doctor's associates.

The Master was forced to stand trial for his crimes against Earth. The Doctor acted as a intermediary in the case and persuaded the authorities to abandon the death penalty. The Master was confined to an island and kept under guard. It was decreed that he would live his remaining years in captivity. It has been theorized that the Doctor intervened in the matter in the hope that he would find the Master's TARDIS and escape exile, but that has never been proven.

While imprisoned on the island, the Master was under the control of a Terran called Colonel Trenchard. That soon changed, as the Master convinced Trenchard to assist him in reviving the Sea Devils, a cousin of the Silurians (see File 0151-IBM-SIL-1008, subsection 5). The Doctor became aware of the situation on a routine visit and immediately began to negotiate peace between the humans and the Sea Devils. However, due to an attack on the Sea Devils, during negotiations, the Doctor and the Master were both captured and put to work on a machine that would revive all of the remaining Sea Devils. The Doctor managed to sabotage the machine and escape confinement, just before Terran forces attacked. The Master escaped as well, once again free. The Sea Devils were all killed.

Again, the Master sought revenge, he impersonated another Terran scientist, a professor Thascales and sought to control Kronos, the time eater (see File 7736-QEX-KRO-1702). Kronos had long ago been banished to the vortex, but the Master, through use of the great crystal (housed in Atlantis), freed him and ordered the destruction of Atlantis. Both the Doctor and the Master entered the vortex and fought. During that fight, the two TARDISes collided, alerting Kronos. The Doctor had previously freed Kronos from outside control, by destroying the crystal. In gratitude, Kronos saved the Doctor and the Master (the Master only because of the intervention of the Doctor, once again).

In a final, desperate attempt to destroy Earth and the Doctor, the Master enlisted the aid of the Daleks (see File 9082-STP-DAL-8001). The Daleks attempted to instigate a war between Draconia and Earth, and conquer both when at their weakest. In the bargain, the Master would get control of Earth and the Doctor. The Doctor escaped confinement by both the Draconians and the Terrans and set out after the Master, who had kidnapped his assistant. He found the Master on Delta Ceti IV, home planet of the Ogrons (see File 9083-STP-OGR-1152). When confronted with the identity of the actual perpetrators, the Doctor rescued his assistant and managed to avert the war. He was, however, wounded by the Daleks. The supreme Dalek then organized a patrol to hunt down and kill the Master, who had fled.

The Dalek patrol caught the Master on the planet Tersurus. Due to the high concentration of ultra-violet rays, he was badly burned. With no regenerations left, the Master was as good as dead. The Daleks decided to leave him to die and take his TARDIS. The Master had installed a fail-safe, however, which prevented anyone but him from operating the machine. The Daleks, their ship, and the Master's TARDIS were destroyed. As is the case with any birth/death of a TARDIS, Panopticon Control noted the destruction of the Master's TARDIS. Chancellor Goth secretly used the Council's TARDIS and effected a rescue of the Master. In return, the Master promised to help both ascend to the Presidency.

Again, there is no doubt as to the intentions of the Master. He planned to use Goth to help him gain the power of the Presidency and initiate a new cycle of regenerations. The Doctor, having witnessed the assassination of the President in a vision (and into his fourth regeneration), returned to Gallifrey to try to prevent the act. The Doctor was framed for the murder and to gain time to prove his innocence declared himself a candidate for President. The Doctor entered the Matrix in an attempt to find the actual murderer. Found him he did, and was forced into a gruesome and trying battle with him. When it was over, the murderer turned out to be Chancellor Goth, who was then killed.

In a final attempt to seize the power, the Master upset the delicate balance enjoyed by the Eye of Harmony and the result was almost the destruction of Gallifrey. The Doctor intervened and the fight which came after forced the Master into the support-work of the Eye of Harmony. Thinking the Master destroyed, the Doctor turned down the Presidency and again left Gallifrey. The Master was not dead yet,

and, partially revitalized by the emissions of the Eye of Harmony, he stole a TARDIS and set out to find the power that would enable him to continue living.

With the help of the TARDIS computer and data stolen from the Matrix, the Master calculated the date that the Keeper of the Union of Traken would be changed (see File 6657-COM-TRA-7752). He arrived on the planet before the event and disguised himself and his TARDIS as a statue called Melkur. The Doctor was summoned by the current Keeper to help the transition. The Master, with his power base established in the person of Consul Kassia, assumes the Keepership. When the Doctor learned the true identity of Melkur, he conspired with his assistant and the daughter of Consul Tremas to interrupt the source, the fountain of the Keeper's powers. The result of the interruption was the near-destruction of Traken. While the Master's power was otherwise occupied (quelling the interruption), the Doctor successfully encoded the source, locking out the Master. With the powers of the Keepership still lingering, the Master destroyed the essence of Tremas and took over his body, thus ensuring himself one more lifetime.

Anticipating the desire of the Doctor to repair his chameleon circuit, the Master arrived on Earth ahead of the Doctor. He materialized in the spot that the Doctor would materialize on, and shut down his power, making it possible for the Doctor's TARDIS to materialize around him. He set up a faulty gravitational anomaly within the TARDIS. When that trap failed, he remained inside the Doctor's TARDIS on its journey to Logopolis (File number withheld for security reasons). On Logopolis, he used his tissue-compression eliminator to kill three of the Logopolitans needed to complete the block transfer computation to repair the Doctor's TARDIS. While the error in the subroutine was traced, the Master used a sonic projector to bring a bank of Logopolitans to a halt. When he learned the extent of the damage his interference caused, he formed an uneasy truce with the Doctor. Using the Master's TARDIS (while a future projection of the Doctor took the Doctor's friends to safety in the Doctor's TARDIS), they arrived on Earth (20th century) and used the Pharos project computer to institute the self-activating program of the Logopolitans. The Master tried to turn the circumstance to his benefit by threatening the universe with destruction, but the Doctor (at the cost of his fourth regeneration) stopped him.

Not satisfied with inducing the regeneration, the Master kidnapped Adric, an associate of the Doctor and replaced him with a block transfer simulacrum. This simulacrum set the co-ordinates of the TARDIS for "Event One," creation. Using this as a ploy to gain time, the Master used the mathematical ability of Adric to create the village and doors of the planet Castrovalva. His intention was to create a place where space would fold in on itself, trapping the Doctor. This failed, however, when the Doctor, alerted to the situation due to a synaptic reaction (caused by the regeneration), rescued Adric and used his navigation (faultless, because he created the village) to escape. The Master, caught in the trap, managed to safely return to his TARDIS and escape as the space crossed into a singularity.

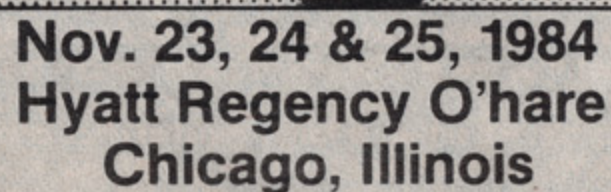
The energy required to make the escape quite literally killed the Master's TARDIS. He managed to materialize on Earth in approximately 139,998,000 B.C. Earth time. Drawn to this place by a large power source (rivaling that inhabiting a TARDIS), he was surprised to find the source was an amalgam of many beings, more traditionally "alive" than the TARDIS symbiote. They were, however, quite well protected in a labyrinth of stone. The Master set up a time corridor, capturing a large aircraft, full of Terrans, for use as a slave labor force to break down the stone walls. The Doctor, again engaged by his Earth associates to investigate, tracked backward on the corridor and found the Master at work. Unable to stop him from acquiring the Xeriphan consciousness, he anticipated the Master's next move. Materializing seconds before the Master in the same space, the strain on the Master's TARDIS was great and using the only means of escaping destruction open to him, took the co-ordinates subsystem off-line. Once freed, the Xeriphans set course for their home planet Xeriphas, taking the Master and his TARDIS along.

Although he was witness to the rebirth of an entire planet, the Master thought of escape. Using a robot, named Kamelion, that was a remainder of a previous war, he developed an alternate source of power and escaped Xeriphas. He again set course for Earth.

The Master originally intended to change Earth history by substituting Kamelion (who it was learned was a metamorph) for a Terran called King John in the Earth year 1215 A.D. The Doctor again was present and was made aware of the situation by one of the Terrans of the period, and unmasked the plan to the nobility. The Doctor left the Master's tissue compressor activated on the flight deck of the Master's TARDIS. Unfortunately, no harm was done to the systems before the power of the device was exhausted.

CONTINUED ON PAGE 17

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Nyssa was played by the very talented Sarah Sutton. We have had Sarah as a guest at Whovian Festivals and are proud to be associated with her as a person. When we first met her, she had just been written out of **Doctor Who** and was a bit disappointed. Even with the "chin up," she would later confide, "Still, nothing is forever!"

Nyssa, like Adric, was a link between the Tom Baker era and the Peter Davison era. She first appeared in the series in "Keeper of Traken," as the young daughter of Consul Tremas, a noble, peace-loving man. "When I did 'Keeper of Traken,' I didn't know that Nyssa was going to be carried on as a companion." Actually, Nyssa was brought to the Doctor (by the Watcher) in the next story, "Logopolis." However, in her first story, the Master actually killed her father and took his body and eventually destroyed her home planet. The character (Nyssa) was very clever and her forte was in bioelectronics. She was fairly naive, believing that all things were good, which eventually would get her in trouble with the wraths of evil. The series depicted her as gentle, quiet and rather often, serious; she would fail to see the humorous side of a situation. However, as she would later recall, "Different script writers would see Nyssa in totally different lights. In each story, she would end up doing different things and appearing slightly differently."

Nyssa appeared from the nineteenth season through nearly the end of the famous twenty-first season. In just about every story she played an important role. Ever the Doctor's loyal companion, at his side at the ready, always the cool and calm Nyssa. Her shows, in order, were: "Keeper of Traken," "Logopolis," "Castrovalva," "Four to Doomsday," "Kinda," "The Visitation," "Black Orchid" (in which she played a dual role), "Earthshock," "Timeflight," "Arc of Infinity" (dynamite), "Snakedance," "Mawdryn Undead" and finally, "Terminus." Nyssa remained on Terminus at the end of the story to help combat Lazar's Disease.

Miss Sutton arrived on the **Doctor Who** set when she was only nineteen years old. She was, however, a veteran actress with ten years of experience behind her. Her first professional engagement was at age nine when she played Baby Roo at the Phoenix Theater in the musical version of "Winnie the Pooh." The show was such a success, it repeated for the next three Christmas seasons. "It all started because I went to ballet school for nine years and there was an agent representing our school who happened to see me in one of the performances at our small theater. She suggested that I go for an audition. From there on in, it seemed like audition after audition." Sarah then further reflected on her **Doctor Who** years. "Nyssa was quite a challenge to play. It was great fun trying to get my tongue round all the technical words I couldn't pronounce!" As we previously mentioned, different script editors saw Nyssa differently. One of the most striking differences in Nyssa was the change of her costumes. Originally, she wore a maroon outfit to suggest her innocence; she was covered from the top of her head to her feet! By the time "Terminus" ended, Nyssa was clad only in scant and revealing lace underwear!

After Sarah left **Doctor Who** she went back to college (Guildhall School of Music and Drama) working toward a teacher's diploma in speech and drama.

WHOVIAN IN THE TIMES

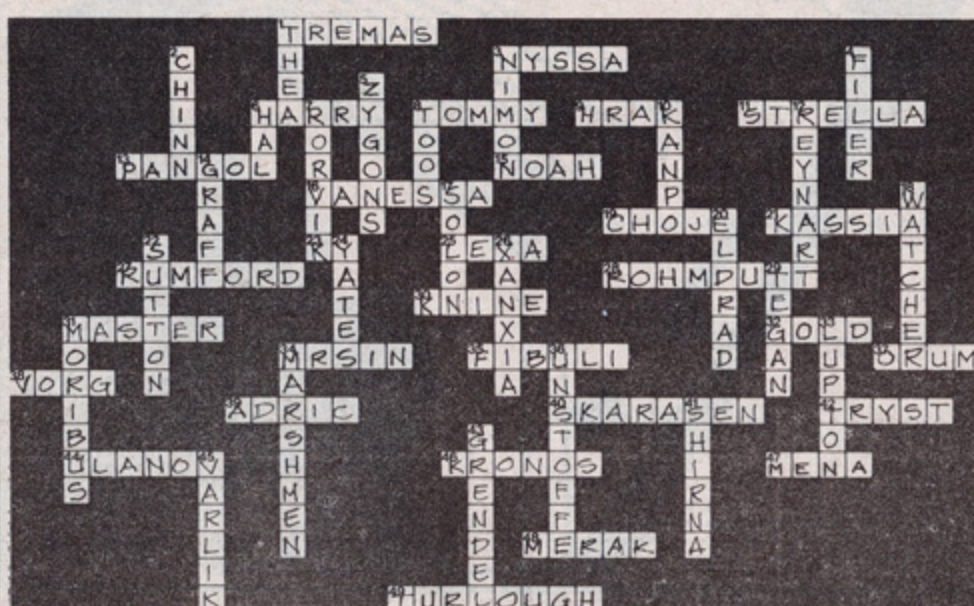


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held under water during the dream sequence. It was pointed out that this type of violence had to go; there was a general uproar as to how kids might try to imitate the scene. This was not to be a "briefing" for Williams, but a "dictate" from the top... "the violence level had to come down and the horror element with it!" "The moment I protested that this was what the **Doctor Who** audience adored, I was shouted down," Williams recalls. "They wanted the horror out, but they also wanted **Doctor Who** not to be so much for kiddies. They specifically did not want the show to go back to its UNIT days."

Normally, a **Doctor Who** producer has from five to six months to prepare for his new job, usually with a few stories to begin with. Graham found himself being appointed the new **Doctor Who** producer with only five weeks to prepare and not one script to go on! "It was absolute chaos that first season, just trying to get everything together to fulfill **Doctor Who's** frenetic production schedule. We did it, but it took a full year in which we were literally just chasing our own tails all the way!"

As difficult as his first season was, the next season was to be Graham Williams' greatest challenge and, eventually, his greatest triumph. The entire twenty-six week season was to be based on one binding concept that was tight enough to give the season an overall unity, but loose enough to allow the casual viewer to enjoy just one or two stories. "The Key to Time season was something I had had in mind for a very long time." While the basic concept was easy enough to get together, it presented some unusual problems. "Normally, for example, you can juggle the first three stories in any season; the one that you shoot first need not be the one that goes first. If a script is going badly and needs more work, you can pull another one ahead and do that one instead. With the 'Key to Time', we lost that luxury because you had to do every piece of the jigsaw in order. I found it a refreshing challenge, but knew I didn't want to repeat it the year after!"

Williams and his team of Bob Baker and Dave Martin are still proud of the fact they beat everyone (including George Lucas) to the punch with a "cute" robot. Although K-9 was built strictly for "The Invisible Enemy," after all the agonies of his construction he seemed too good to be thrown away. With the creation of the lovable, radio-controlled K-9, the "Who" team actually scooped the R2 D2 character. I suspect that Williams and his team had a great eye for what the public would cherish; years after K-9 had left the **Doctor Who** set, he is still one of the most beloved (in America) characters in the show.

Last but not least, Graham Williams had an eye for talent. We can easily observe how happy Baker was with his part during the Williams era. He left one year after Williams left. (Although the general feeling is that producer John Nathan-Turner took the wit and looseness out of Baker, Tom's last year is often thought of as the best of his **Doctor Who** years.) But there's more. Graham Williams ruled as producer with one hand and allowed his support team to use their talents with the other hand. Look at the talents surrounding him during his reign: Writers...Terrance Dicks, Bob Baker, Dave Martin, Chris Boucher, Robert Holmes, David Fisher, Terry Nation, Anthony Read and, of course, Douglas Adams; Directors...Derrick Goodwin, Paddy Russell, and Pennant Roberts. He was also smart enough to have the likes of John Nathan-Turner working for him.

Not to say that Graham Williams had no faults, he was human and did make some errors in judgment; it happens. His **Doctor Who** years were, perhaps, the last of the "fun" years; the years when the Doctor, cast and crew didn't take everything so seriously, especially themselves. Wouldn't it be nice if all those "professional" English critics, writers and fans that say the Graham Williams/Tom Baker years were so bad, didn't take everything, especially themselves, quite so seriously?

CONTINUED FROM PAGE 20

evening and put my feet up and watch the telly. Also, if I do the stage, I never see Sheila because she works all day and she'd go to work and come back and I'd be going to work and it would be impossible. I much prefer the technique and intimacy of television or film. It's my style of acting. I can do both and I'd love to do a while of farce or comedy on stage. I think that's where it's most successful; because you've got to have an audience for comedy--you've got to build on the laughs and so on. I wouldn't mind doing that, but it would have to be a very happy play and a very happy part, and for a limited time--six months or something, at the most. But I prefer television and I've been in it now since 1948 and it's given me all my chances, and you naturally stay with what you like...

WT: You have a reputation for being reticent about giving interviews...

PT: (laughing, surprised) Oh, have I?

WT: Yes--up until recently everything one read about you said "Oh, and he doesn't give interviews..."

PT: Well, you see, you need to do that if you're a character actor because you need to be anonymous as a person. The ideal situation is when you've played a part the night before and you go out in the street and nobody knows it was you playing it--then you know you've succeeded in the part. And if, as a character actor, you go around promoting your own personality you're defeating the very thing you're trying to build up and achieve as an actor, which is to be anonymous as a person and only emerge as somebody else on the stage or screen or whatever! And this is the main reason. It's like a conjurer telling you how he does his tricks all the time. It's as simple as that, really--I'm old fashioned, I suppose. But now, this has become such a big and popular thing, that as long as one doesn't do it too often, I don't mind.

WT: What parts of your character as the Doctor are also a part of you?

PT: Oh, a sense of fun, I suppose, and comedy I like--to get a joke, you know...

WT: The younger children especially loved you. You were different...

PT: Well, I was the second one and I had to be different from Billy, and that was the way I decided to do it...

WT: Yes, all the characters are different; but you had a charm...

PT: Oh, yes, I had that in mind really because I had young children of my own when I was doing it. My daughter was about twelve and my son maybe ten, and my other son about eight, so I obviously had them in mind when I was playing it--and I tailored it to that, really. I think perhaps if I'd had a grown-up family, it might have been a different character that emerged; but with them being young, one had that in mind--you didn't want to make it too frightening and all that. You know, I heard the other day, having decided to be a sort of ineffectual--or apparently ineffectual genius, who seemed to get it all wrong until the very end when he got it right--apparently that scared the hell out of the children far more than being absolutely certain you've got to win! Because all the time, the fear that I showed and the apparent bungling, got them worried--they had no faith in the fact that I was going to solve it in the end--although of course we always did... That was just the reaction of one child I met--who's grown up now, of course...

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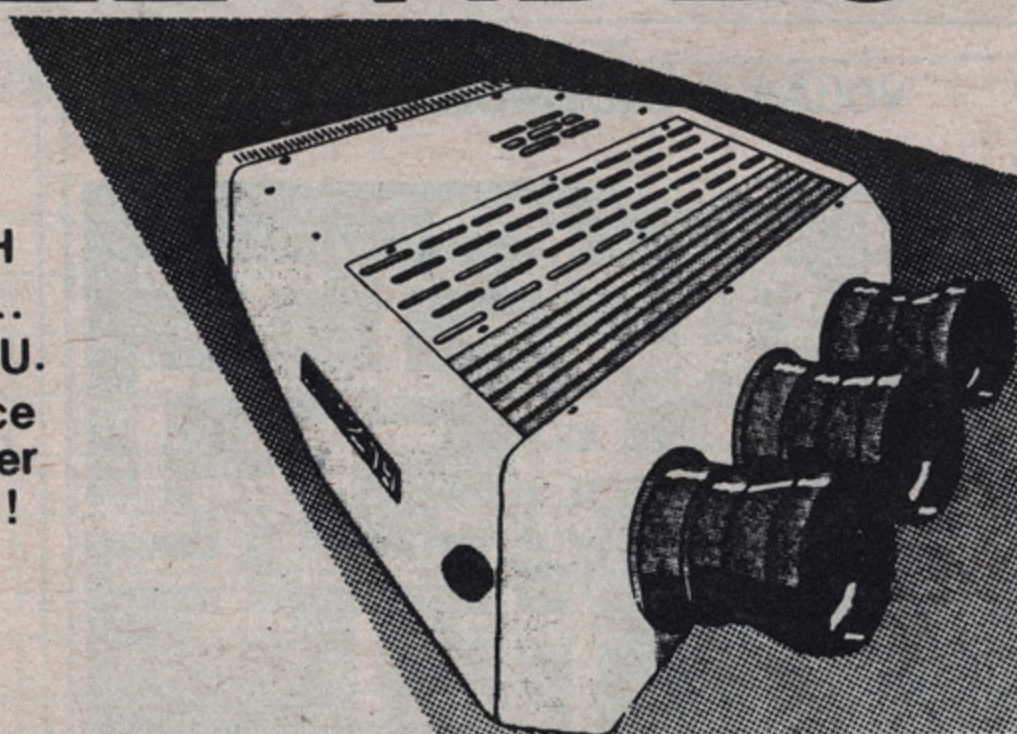
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CONTINUED FROM PAGE 13

It was at this time that the Borusa Affair (as it came to be known) occurred. When it became apparent to the Council that the Doctor would not be able to solve the crisis (and, indeed, might not even survive it), the Council called in the Master, who, surprisingly, responded. He was offered the chance to begin a new cycle of regenerations in exchange for assisting the Doctor. While he initially agreed, his hatred of the Doctor soon took over and he began to interfere. When Chancellor Flavia arrived with the citadel guards, she arrested the Master and confined him to a suite to await trial. (This matter documented in file 0005-STR-DOC-0005.)

The Master made contact with his secret ally at TARDIS Workshop Two and with his help, again escaped. The traitor turned out to be the manager of the shop. Rather than stand trial, the traitor, Dokan, stole a staser weapon and set it to overload. The explosion that resulted killed Dokan, two guards and Councilor Torcia (see file 7284-BJU-DOK-3211).

As the Tissue Compression Eliminator is a partial organic device, exchange of power cells would be possible, but would not regenerate the device. The Master set out to create a new one, more powerful and versatile than the original. The experiment backfired, however, and a random beam from the new compressor reduced the Master to ten centimeters tall. He lived, but was in considerable pain. His mind called out to his servant, Kamelion, who was in the care of the Doctor.

Acting under control of the Master, Kamelion programmed the Doctor's TARDIS to land on Earth. A communication device from the planet Trion was discovered by an earth archeologist, Howard Brown. It was stolen by his step-daughter, Perpugilliam Brown and she, with the device, eventually found her way to the Doctor. Kamelion, once in possession of the device, again programmed the TARDIS to land, on the planet Saen. The Master, through use of a thought-control computer, made the same journey in his TARDIS.

The Master hoped to use a local legend to gain access to a natural source of the gas Numismilon. The gas would restore his height and restart a cycle of regenerations. A companion of the Doctor, Turlough, was from Trion, where the "chosen one" on Saen originated. It was through his authority, as another "chosen one," that the Doctor gained access to the seismic computer that would stop the flow of the gas. In the struggle for control of the computer, the Doctor regained Kamelion and destroyed him, at the automaton's request.

Once within the spout of gas, the Master began to regenerate. The strain of release of so much gas began a chain reaction that would put Saen in the first stages of its death, a lava flow ignited the gas and set fire to the body of the Master. He was consumed in the flame. While it is apparent that the Master is physically dead, it is hard to believe that a life form as strong as the Master's is gone forever. It is the opinion of this author that his consciousness lasts in some form, and is waiting for the right time to re-enter the plane of existence. There is no evidence to validate this argument, though.

End of Data

CONTINUED FROM PAGE 6

course. The thing that makes this show special is that, after the Protestants have been slaughtered by the Huguenots, Steven learns that the Doctor could have prevented it. While he is temporarily deserted by his companions, he gives a short soliloquy to the camera. He tells why he must not change history, even though to do so would save some lives. It was the only time in a serious episode that the Doctor played a scene right to the camera. Donald Tosh concluded the show with a short scene he wrote, in which the Doctor goes to Wimbledon and acquires Dodo as a companion.

One thing we Americans have learned from the BBC is that we are rank amateurs at costume drama. "The Gunfighters," a four-parter by Donald Cotton, taught the BBC to stay away from westerns. New producer Innes Lloyd thought that a dip into American history would bring the ratings way up, so he had his new script editor Gerry Davis commission a script about the Gunfight at the O.K. Corral. The only thing that got killed was the ratings. For the first time, the numbers plummeted. It was the least watched Doctor Who story ever.

There are a number of reasons this show didn't succeed. The acting was terrible and no attempt was made by anyone to be historically accurate. All the cast wore "designer" western wear and spoke with thick English accents. The cumulative effect of all these elements drove the audience away. It was the failure of this show that caused Lloyd to rethink the use of a purely historical format show. With the exception of the already commissioned "The Highlanders," no purely historical story would be done again until 1982.

The birth of the Doctor's second most famous adversaries happened in the second story of the fourth season. "The Tenth Planet" also marked an end to the tenure of William Hartnell. It is commonly believed that Hartnell left because he had contracted Multiple Sclerosis. The actual reason he left was that he was in disagreement with Innes Lloyd over the direction the show would take. In August 1968, in a letter to Ian McLachlan, a fan, Hartnell wrote "I left because we did not see eye to eye over the stories and too much evil entered into the spirit of the thing. It was noted and spelled out to me as a children's programme, and I wanted it to stay as such; but, I'm afraid, the BBC had other ideas. So did I, so I left."

Not many people were aware that William Hartnell actually came up with the idea of regeneration. When faced with the impending departure of Hartnell in the beginning of the season, Innes Lloyd was understandably upset. Hartnell

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suggested that as the Doctor is not human, he could change his appearance in times of danger. Forced to go along with the idea to fulfill the contract for the season Lloyd quietly began to search for an actor to replace Hartnell. Patrick Troughton, a veteran character actor, was cast. He signed a contract to complete the season, not knowing if the audience would accept the change or if the show would continue.

On the evening of October 29, 1966, the first televised Time Lord regeneration took place, as William Hartnell transformed himself into Patrick Troughton. To cement the change, Gerry Davis hired ex-script editors David Whitaker and Dennis Spooner to bring the Daleks back. The first full episode featuring Patrick Troughton as the Doctor was broadcast November 5, 1966.

But that is another Doctor and another story.....

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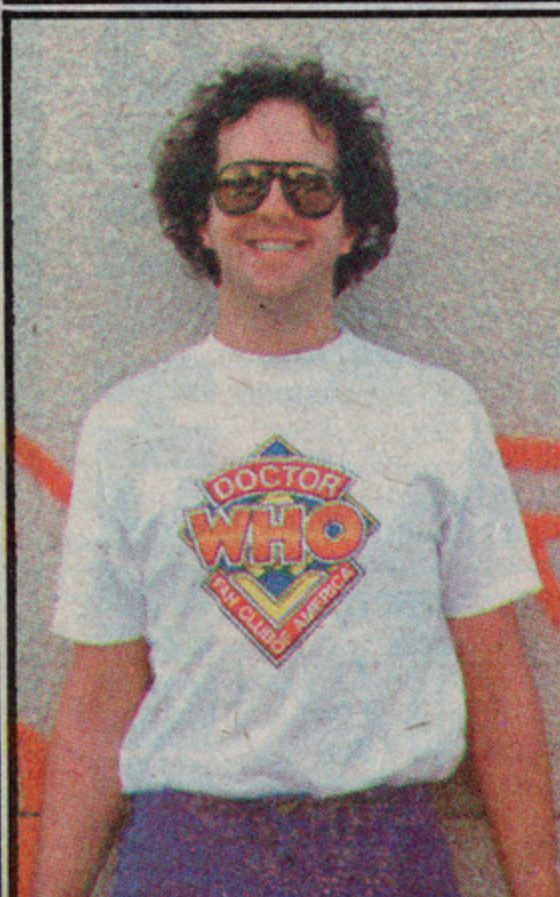
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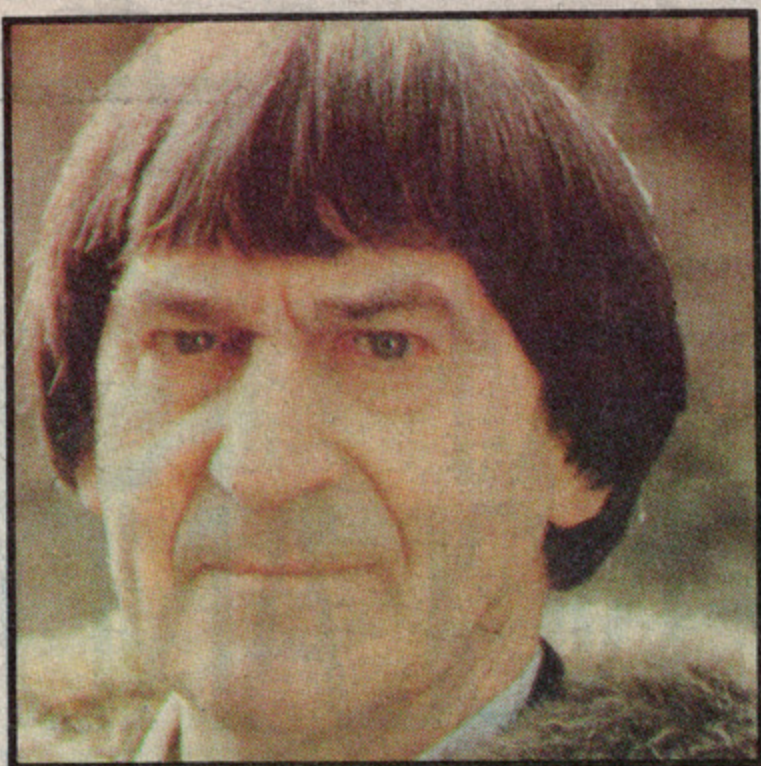
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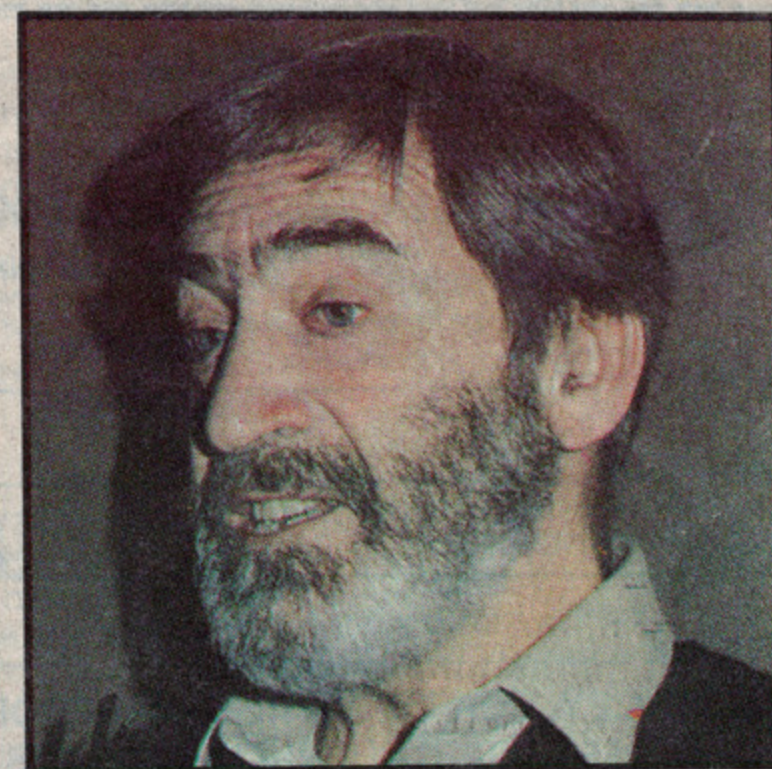
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Interviewwho

Robert Langston

Interview by Ben Landman for the Whovian Times



1984 DWCEA Inc. - Photograph by Andy Siegel

Doctor number two needed no weapons, no super-powerful strength, no help from Gallifrey (except in his final adventure, "The War Games"). All Patrick Troughton's Doctor needed was his unique resourcefulness, a magical wit and a quick mind. All this, combined with a marvelous talent for acting captured perhaps the largest family audience the BBC had ever enjoyed to that point.

Read and enjoy an inside look at the man who further strengthened BBC Television's legendary series, **Doctor Who**.

WT: What was your favorite story?

PT: Well, I liked them all. You know, some of the stories were a little weak and some of them were very good--you get that in three years of Saturdays, anyway. But you know, it's funny because "The Mind Robber" was very long for us, in the middle of our very hectic schedule, and I remember we were a bit up in arms about the length of it, and having to learn so much in such a short space of time, because we only had three and a half days--but as it turned out, it was beautifully written and it was lovely. It's a very weird one--it's a very good one. But I enjoyed them all--I just loved playing the part! Playing one part for three years--I'd never done that in my life, you see. I'd gone from one character part to another, playing wildly different things: Saint Paul and Allan Breck in "Kidnapped"...the dwarf, Quilp, in "Old Curiosity Shop"--a lot of Dickens--the old Doctor Manet in "A Tale of Two Cities"...sometimes mad comedy; and just to come to one part for three years which was happy, and people liked, was an absolute joy, it was wonderful! I had a young family at the time and it meant lots of pennies for them, and sending them to schools and that sort of thing. It was lovely, marvelous--just at the right moment, really!

WT: Did you pick out your outfit? Was it your idea--the baggy clothes and things?

PT: Eeeeyesss, well, they left it to me, really, and I had several ideas: I thought, "Oh, I'll be like Conrad

hoodwink them into forgetting. And that is possible...

WT: Did you really know how to play the recorder?

PT: Yes, I did—very badly, yes. But that recorder is more than just a recorder. It's a telescope, it's all sorts of strange things! It's very versatile, that recorder...I met a little bloke called Matthew—he flew straight up to me and said that he plays the recorder—I said, "You probably play it a damn sight better than I play it..."

WT: How did it feel "suiting up" again, after ten years, for "The Five Doctors"?

PT: Lovely—I loved it! It was wonderful! I fell into it at once! There's only one thing I regret, and that is that I didn't quite get the hair right—because my make-up lady, fifteen years ago, used to lift it with sort of curlers, you know, so it was fairly high, and I forgot that this time. So although the length and so on was right—it was my own hair; it wasn't a wig, though it looked like a wig I know—it wasn't quite the same. If I do it again I'll lift it up a bit to look more like it used to...

WT: How did it compare to going back for "The Three Doctors"?

PT: It was better in a way—it was more vivid, I don't know why. But what was lovely—I went to the film festival on the south bank of London about three weeks ago, and they had a whole two days of "Doctor Who" films. I saw the whole of "The War Games" and "The Mind Robber" and bits of others and it all came back to me! You know I'd forgotten it all—one does after so long. In fact, in the interview sessions that I've been doing at Longleat and so on, it's been wonderful: If I'm asked a question and I don't remember, I put it to the audience and they know straight away! They tell me all about it, and I sort of " ...remember vaguely what it was, yes..." It's lovely!

WT: Jon Pertwee said that during "The Three Doctors" you didn't like to give him the proper lines. Have you another side to the story?

rehearsal. That's just a bit of fun getting back into the character, very nice rapport and the two of them, each other in the story...but he's not, and we get on very well, and we work together!

two years as having a "family
in practical joking and all. Was
well?

uch so, very much so. It was a
ed to...on a couple of occa-
RDIS waiting to come on to the
e, Frazier would be "there", and
e", and I would be "here", and
ing), Frazier and I would...whip
ust before we got the cue, and

away, trying to struggle into her pants to get on the set—I don't know whether that's printable, but there we are!!! That was the sort of thing—all very clean, you know, but great fun really! We had that sort of rapport, which was lovely...

WT: There were quite a few monsters during your reign. Did you find that it was a bit strong for children?

PT: No, no—I think it's worse in the cinema. Because, in the cinema, it's in the dark and a child is not in contact with family. I remember I used to hide under the seat at things like *"The Invisible Man"* when I was a kid; but at home the lights are on, you're with your family, there's a convenient sofa to hide behind and so on. I think it's all right—it's fantasy. What is wrong is any sort

of violence in modern-day dress; but if it's dressed up then it's the olden days, or it's fantasy, and it's different—I think it doesn't matter so much. It's a sort of imaginary world where things aren't really like that... Of course they were frightened, but monsters are supposed to be frightening, aren't they—they terrified me!

WT: Had you a favorite?

PT: Well, I liked the Yeti, I suppose because they weren't really monsters—they had these homing spheres in their chests and they were machines. They were nice, but they got a bit fierce the second time. The first one, the Tibetan one, we filmed in the Welsh mountains and that was fun. Blew a gale of wind for about three days, so we got more money out of it sitting, waiting to film...

WT: So did you have anything to do with getting the Yeti into "The Five Doctors"?

PT: That was all preset. I think it was a very difficult job, bringing everything together into a coherent, convincing sort of story. I think it was plausible, I think it was successful—which is a difficult thing to do, even in an hour and a half. I enjoyed it anyway—it was great fun.

WT: Do you still follow the show?

PT: It's more difficult now—they've changed the day. It's Monday and Tuesday now and it's at seven and I'm always getting my supper because Sheila, my wife, works and she gets home around seven. So when I'm not working I usually get the supper and that cuts right across the show. I'm very sad it's not on Saturdays still when the whole family used to watch it—it was sort of a tradition that you all watched together...

WT: Have you any upcoming projects?

PT: Yes, lots of them. Another series of "Foxy Lady"--it's coming on this spring; "The Two Ronnies"--you've heard of them? It's a very good story--I won't spoil it for you, but it's sort of fantastic and very funny--and I'm playing a shaggy peasant in that; then "Swallows and Amazons" a children's serial, where I play an old eel fisherman, an orphan--which is one of my specialities; and what else? Oh, "The Minder". And I think they're going to show "Sinbad and the Eye of the Tiger"--which you've seen over here--in England very soon, with me inventing the laser beam as the wisest man in the world, Melanthius; and they're going to show "The Argonauts"--remember that? Ray Harryhausen? That was a lovely film, a smashing film. I played Blind Phineas in that, and the Harpies come down and torment me...

WT: They just showed "The Viking Queen" back in Detroit...

PT: Oh, that one, yes! I was doing that one when they tried to get me to play Doctor Who! We were in Ireland and it was while I was filming, the phone kept on ringing, saying "Come and play Doctor Who". And I said "No, no, don't want to play Doctor Who." and they went on phoning up and I said "No, no, I don't want to play it out. It wouldn't last more than six weeks more with me!" And in the end, at the end of the week, they kept on pushing the money up so much every day that I said, "What am I doing? Of course I'll do this part! Yes!" So I decided to do it thinking--well, perhaps a couple of episodes and then they'll finish with it; that'll be the end, but it'll be just one job and I'll move on to another. Little did I know...

WT: Have you a preference among stage, film and television?

PT: Yes. I don't like acting on the stage because I like to work during the day and I like to go home during the

CONTINUED ON PAGE 16